

PICTURESQUE TOUR

*Through the Cities of*

London and Westminster.

ILLUSTRATED

*With the most interesting Views, accurately delineated*

And executed in Aquatinta

BY

THOMAS MALTON.

Tomkins sculp.

Abbey sculp.

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VOL. II.







A  
PICTURESQUE TOUR  
THROUGH THE CITIES OF  
LONDON AND WESTMINSTER.

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THE first volume of this work, began with a description of the approach to the metropolis by Westminster-bridge; where the respectable appearance of the road that leads into London, over the bridge at Blackfriars, was noticed as we passed. To this road we are again arrived, after having pursued our tour through a considerable part of the City of Westminster; and from hence we purpose to recommence our walk, in pursuit of picturesque objects, in that part of the Capital, emphatically stiled, the City.

Blackfriars-bridge has already been described; and we have mentioned, with pleasure, the magnificent effect of St. Paul's Cathedral, and the rich variety of the views both up and down the river, which arrest the attention, in crossing this celebrated Bridge. We next arrive at Chatham-square; a spacious area at the termination of the Bridge, on the Middlesex side; which with Bridge-street, and Fleet-market in continuation, occupy the place where the river Fleet formerly rolled its muddy waters; and gives no unfavourable impression of the City of London, notwithstanding the unsightly appearance of the shops in the market. Among the nume-



rous improvements from time to time suggested by speculating men, a project has been mentioned of continuing this street to Islington. This communication, commencing at the Obelisk in St. George's Fields, and terminating at the junction of the new City Road from Paddington to Moorfields, with the great north road, would be in a direct line upwards of three miles in length, of a noble width, and of infinite utility; but the obstacles to such an improvement, it is to be feared, are too numerous to be surmounted in the course of a single century.

From Bridge-street as we ascend Ludgate-hill, the west front of St. Paul's Cathedral presents itself, rising in front, and partly concealed by the houses on either side of the street; as we advance, it becomes more and more interesting, till all its magnificence is opened to us at the termination of the street; where we gaze with astonishment at a fabric, which has nothing to rival it for architectural excellence in England, or perhaps in Europe; without excepting the boast of Rome, the magnificent Church of St. Peter. We feel however the inconvenience of confinement, in the contracted area that surrounds it; and wish for some expansive power to place at a proper distance, the plèbeian houses that crowd upon this noble structure.

In Plate XLIX is exhibited the view from the higher end of Ludgate-hill, whence so much of the west front is seen, as to render the whole of it easily understood. Here the grandeur of the dome, rising above the turrets on the north and south angles, and the depth of shadow in the dark recesses behind the columns of the portico, have an effect truly sublime.

In Plate L, this front of the Cathedral as viewed from the south west, is still more displayed; and appears a most stu-





ST. PAUL'S FROM LUDGATE HILL.

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WEST FRONT OF ST. PAULS.

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SOUTH FRONT OF ST. PAULS.

*Published Jan<sup>r</sup> 1<sup>st</sup> 1798, by T. Malton.*



pendous object, when compared with the surrounding buildings. The portico with the grand ascent of steps, the pediment enriched with sculpture, the statues which stand on the acroteria, the turrets at each angle, are all admirably designed, and form a noble assemblage of architectural excellence. The statue of Queen Anne, which stands in the centre of the area before this front, is well placed; and the figures round the pedestal are well conceived, and well executed; but the gothic garb and formal air of the Queen agree very ill with the Grecian taste of the fabric. This groupe, (with the exception just mentioned,) the alto relievo of the conversion of St. Paul which decorates the pediment, and the statues of the Apostles, and Evangelists, are all modelled in a good stile, and were the work of Mr. Francis Bird.

The south front, the view of which in Plate LI, is taken from nearly the same station as the last, is a composition of uncommon excellence. The circular portico by which we enter the south transept, is an example of beauty not equalled by any production of English art; and such is the harmony of its proportions, that few spectators are sensible of the dimensions of the parts which compose it, until they place themselves in the entrance, and perceive that the aperture, which appeared only as a door of ordinary size, is a portal of ample dimensions, suitable to the grandeur of the fabric. From this station the view of the dome rising in the centre is inexpressibly august.

It is related of Michael Angelo, that being piqued at the extravagant praises bestowed on the Pantheon, by some person too partial to the ancients, to do justice to the moderns, he boastingly said to the connoisseur, he would hang the Pantheon in the air; which it is pretended was verified, in constructing the dome of St. Peter's. This story is undoubtedly



a fiction, as nothing could authorize the boast. The construction of domes elevated upon arches, was not at that time a novelty in architecture; the dome of St. Peter's Church, can by no figure of language be said to hang in the air; and the idea of a dome in the centre of this Church, was originally Bramante's, though the design and construction of the one actually erected were Michael Angelo's. But true or false, this story deserves to be remembered, as, in all probability, it had some influence on the mind of Sir Christopher Wren, when designing St. Paul's Cathedral: the colonade which forms the tambour of the dome, being nearly the same as the interior of the Pantheon; and is a composition, which may be compared with the noblest works of architecture, ancient or modern, for majesty and beauty. The piers which advance to the front of the colonade, and the deep recesses of three intercolumniations which take place alternately, and are crowned and connected by a bold entablature, surrounding the whole fabric without break or interruption, produce a motion and variety, that leave nothing to desire; except, that the niches in the piers may be filled with statues, to make the contrast between the piers and recesses still stronger. In comparing this part of our fabric, with the tambour of St. Peter's at Rome, the superiority of design in the former is manifest. In St. Peter's we see no such variety of composition, no such effect of light and shade, no such continuity of cornice; on the contrary, what might have been a magnificent colonade, is by the breaking of the entablature over every couple of columns, converted into a number of distinct buttresses, without unity or beauty.

If we extend our comparison of these two Churches, we shall find, that, although St. Paul's must yield to St. Peter's in magnitude, and the splendour of interior decoration; yet, in the taste and stile of its architecture externally, it has a



decided superiority; and perhaps internally, it may equal, if not exceed. The west front of St. Peter's, which in all christian Churches, is the part where the genius of the architect displays itself most, is a composition, that would scarcely be worthy of a student in the English Royal Academy. The want of an entrance in the centre highly distinguished from the other apertures, is a glaring defect in such a fabric. The majesty acquired from a single order one hundred and twenty feet high, is debased by the columns being only half and three quarter columns, and by the proportionally small pediment; a feature of this front universally condemned. The enormous attic has also been censured, and justly; as besides its heaviness, its uninterrupted horizontal length, deprives the outline of the little variety, the pediment would have otherwise given to it. The windows in this attic, some square, and some wider than they are high, decorated with pedimented tabernacle frames broken by monstrous shells in the centre, appear to the judicious spectator uncouth, ugly, and incongruous to the idea of a Church: if this front pleases, it is more indebted to the imposing grandeur of such a mass, and the clean new-wrought appearance of the stone, than to the genius displayed in its composition and embellishments. The west front of St. Paul's Cathedral has none of these defects; it has no attic with a line of windows like the upper story of an hospital, nor any half columns, of which the effect is always inferior to pilasters, and still more than those substitutes for columns, betray a poverty of genius in the artist, or a deficiency in the funds of his employer. The pediment is large and majestic. The deep recess of the loggia behind the columns of the upper order, strongly distinguish the centre of the front; and the same depth behind the lower order, gives the whole portico the appearance of an entrance; an effect, which could not have been obtained by any arch or aperture, the rules of art would have allowed the architect to adopt. The towers at the angles, although



their terminations are clumsy, and the decorations of the circular apertures are mean, add greatly to the variety of this front; and, by harmonizing in prospect with the dome, to the unity and magnificence of the whole structure.

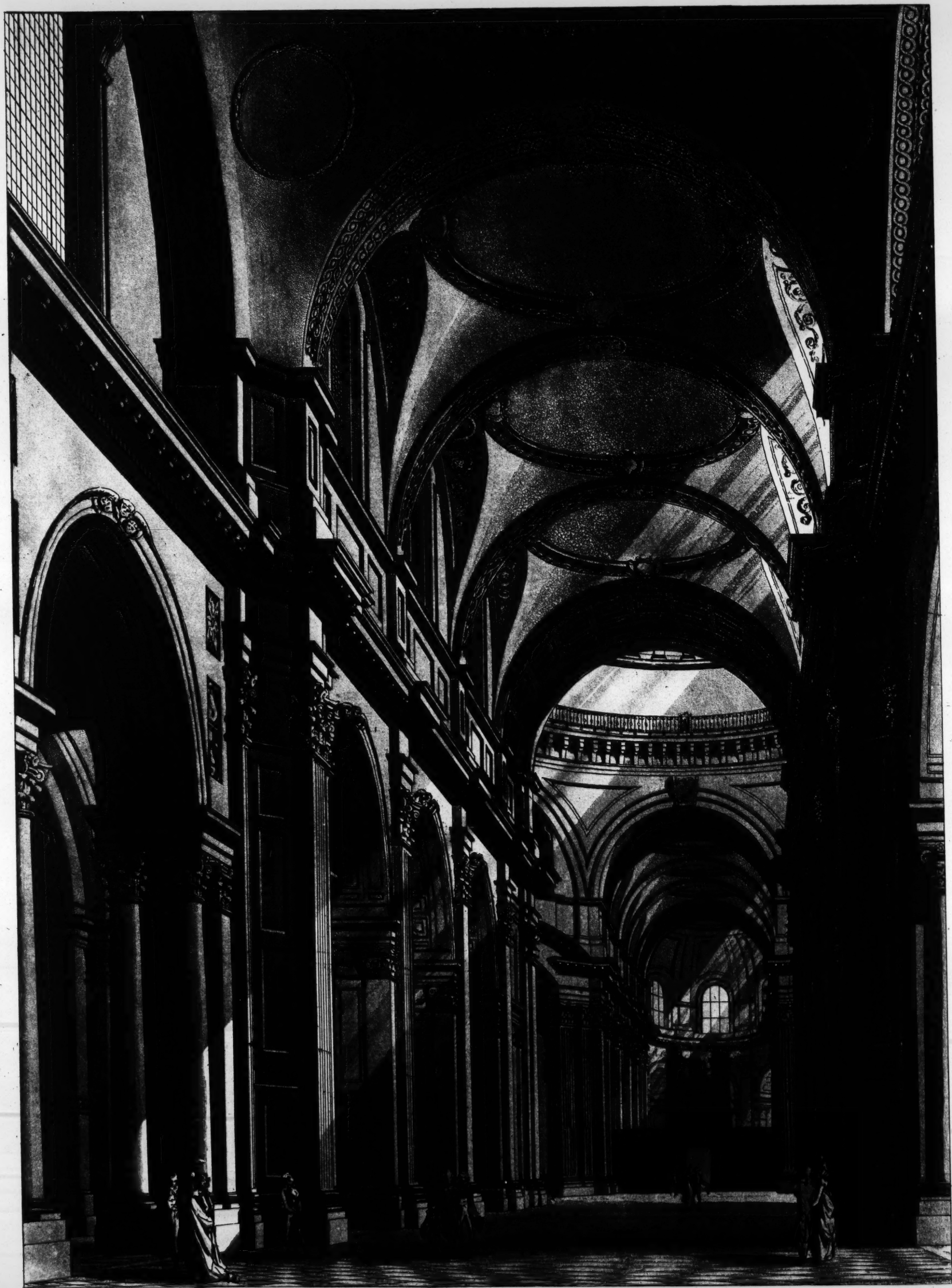
Sir Christopher Wren has been blamed for employing two orders in this fabric, one order being esteemed more simple and majestic; and such appears to have been the sentiment of the architect, as the first model still preserved in the Church, exhibits one order only. The design however was changed through necessity, not choice; the quarries of this country, not producing stone of sufficient dimensions for columns of the requisite diameter; and it is said, that in the course of the building, the artificers were frequently obliged to wait many months, before blocks could be obtained, large enough to carry the present columns into execution. Sir Christopher has been blamed also for coupling his columns and pilasters, but this was a necessary consequence of the former change of design; as an order of single columns of the reduced dimensions, would not have allowed of piers sufficiently strong, or of intercolumniations sufficiently large, for apertures proportionate to the extent of the structure. For this change he therefore merits praise rather than censure, as he thereby added greatly to the strength, the variety, and grandeur of his work.

When we enter the Church at the west door, the long perspective of the arcades, and the solemn gloom diffused through the whole fabric, have an impressive effect, and inspire a religious awe, which harmonizes with the sanctity of the place; but, when the first emotions occasioned by these circumstances have subsided, it must be acknowledged, that we have little to admire besides the extent of the fabric, and the simplicity of the design. Nothing to awaken curiosity or to charm the fancy, no splendour of decoration, no









ST. PAUL'S CATHEDRAL FROM THE WEST ENTRANCE.

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elaborate display of art in sculpture and painting, nothing but barren plainness, and drear vacuity; through which at intervals, a few wandering visitants glide like spectres escaped from the tombs. Here the Cathedral of St. Paul's sinks to nothing in comparison with the Church of St. Peter's at Rome; where the profusion of architectural ornaments, the tombs, the monuments, the altars adorned with the choicest productions of sculpture and painting, and above all, the high altar, with its superb canopy of bronze, illuminated by a hundred silver lamps constantly kept burning, produce an effect that realizes the fictions of Arabian tales, and calls forth the admiration of those who are most inclined to deride the pomp and parade of the papal worship. As the magnificence and splendour of this great edifice were well known in England, why was our principal fabric completed in a stile so much inferior? It was no defect in the genius of Wren, no deficiencies in the funds appropriated to the work; we must then attribute this misfortune, (for a misfortune it will ever be considered by an artist), to the religious prejudices of the times; which supposed every production of sculpture or painting displayed in a place of worship, not monumental, had a tendency to introduce popery and slavery.

In the representation of this view in Plate LII, we perceive the want of decoration most offensive in the domes and spandrils of the ceiling, which gives an air of poverty to the whole, that must be sensibly felt by every spectator. The entrance to the Choir is mean; and the Choir itself, in which, as the place exclusively appropriated to the worship of the Deity, we reasonably expect a greater display of decoration and splendour, is dull and dark, and not the least in harmony with the rest of the structure.

The omission of the frieze and architrave over the arches



has been censured, though Sir Christopher Wren would probably have justified the omission on the score of propriety; the architrave being a feature necessary to a colonade, but useless over arches. With equal reason he might have omitted the cornice, and every inside cornice, as having neither real nor fictitious propriety. A precedent might also be pleaded in the ancient Temple of Peace, if a precedent, however ancient, could justify a circumstance of art that offends the eye. But interior and fictitious cornices are employed as cordons, to bind the whole work together, and thereby give unity to the design; and however the fancy of an ingenious architect may sport with their forms, projections, and embellishments, they can never be omitted, without injury to the effect as a whole.

In Plate LIII, which exhibits the view from under the dome, and looking towards the west door, the want of decoration is still more striking than in the former view. The nakedness of the pannels in the principal piers, undoubtedly intended to be filled with paintings or basso relievos; the plainness of the semi-domes at the meeting of the lateral aisles, and of the recesses in the arches over them, with the meagre appearance of the spandrils between the great arches, are altogether, a reproach to the national taste.

The dome is a stupendous work, that cannot be viewed without surprize and delight, as the happiest and boldest production of architecture in England. By some it has been thought too large, to occupy too great a proportion of the building, and to engross too much of the spectator's attention: but, as the dome was intended to be the most distinguishing feature of the metropolis, the object to which every part of the design was to be subservient, and the point in which the taste and skill of the architect were to be concentered, this objection becomes the highest praise.





ST. PAUL'S CATHEDRAL.

Plate 23.

Published Nov. 22, 1808, by T. Holten, 103, Lower Lane.





TRANSEPT OF ST. PAUL'S FROM THE NORTH ENTRANCE.

*Published Sep: 29<sup>th</sup> 1797 by T. Malton*



It is here proper to mention the liberal proposal of Sir Joshua Reynolds, late president of the Royal Academy, and seven other historical painters, members of that institution, to paint each of them a picture from the Holy Scriptures, and to present their labours to the church, for the decoration of the eight large pannels of the principal piers which support the dome. This proffer, we are sorry to say, was rejected by Dr. Lowth, then bishop of London, without assigning a reason; but it is supposed, that some remains of the prejudice which prevented the church from being originally embellished, occasioned the refusal. But a proposal so highly honourable to the artists should not be forgotten, and this country must ever regret, this emulous opportunity of exerting their respective talents was denied them.

By a resolution of the present bishop of London, and the dean and chapter of St. Paul's, monumental statues and compositions of sculpture are now admitted into this church, under the controul of the president and members of the Royal Academy; who must approve the model, fix the dimensions of the figures, and determine their situations. This measure promises, in the course of time, to remove, in some degree, our complaint of the want of embellishment; and under such direction we have reason to hope, that the memorials of the dead, will in this church become a school of sculpture, equal to that of St. Peter's. Two statues only have yet been erected, both from the energetic mind of Bacon. The first, of the immortal moralist Dr. Samuel Johnson; the other, of the benevolent Howard. They are placed under the semidomes near the entrance to the choir. One of them is here introduced to give an idea of the effect, but its real situation is on the opposite side.

In the view taken from the north door, Plate LIV, the transept is perfectly explained; and from this station the

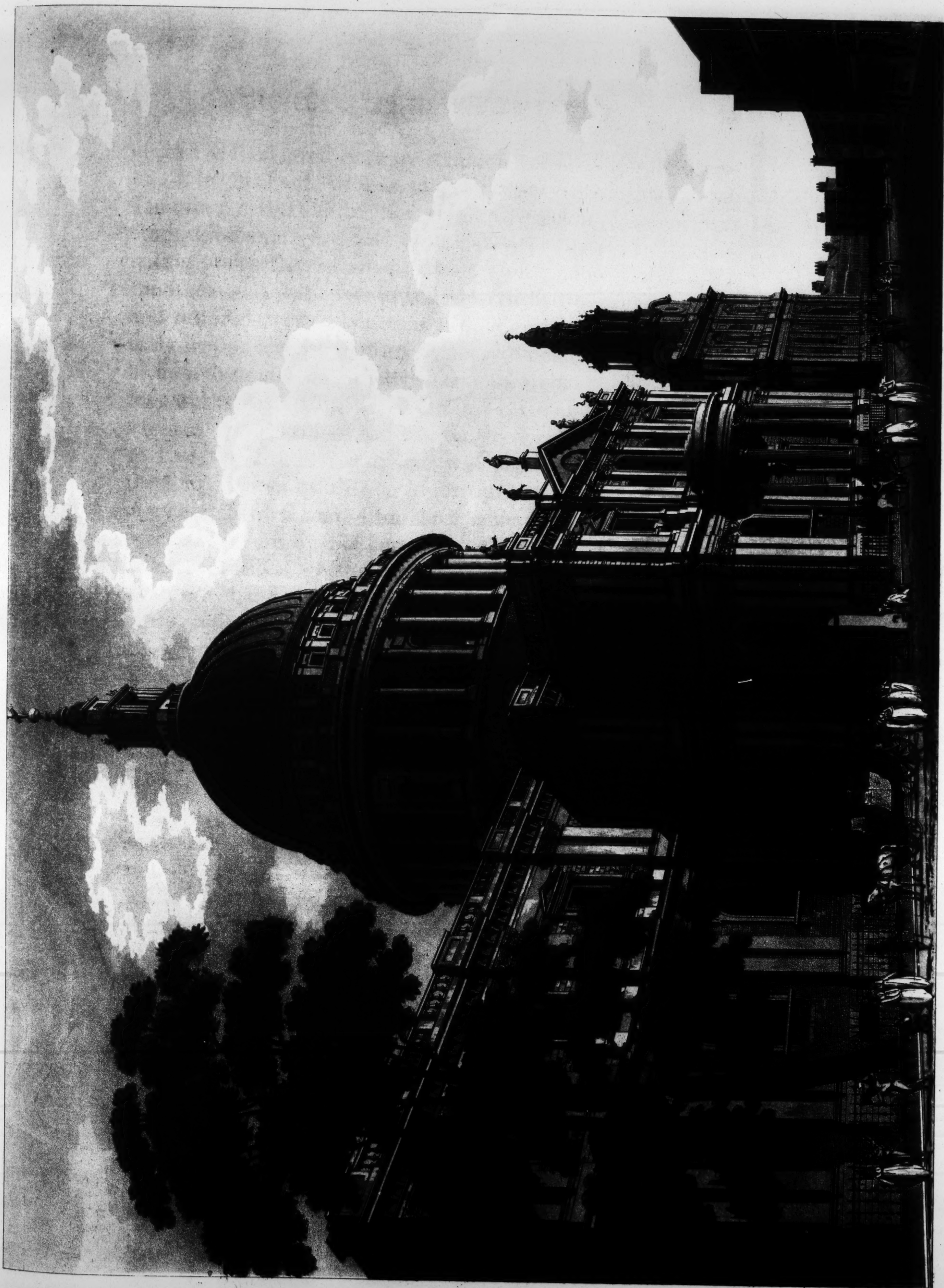


eye reaches the cornice at the foot of the dome. The paintings in the dome by Sir James Thornhill, "to us invisible or dimly seen" amid the gloom of the cupola, are going fast to decay; and remind us, that Sir Christopher Wren was desirous of decorating this part of the fabric with pictures in mosaic, like those in the dome of St. Peter's at Rome; which, without alteration in the colours, will endure as long as the building they adorn. But it must be acknowledged, that the darkness of the dome of St. Paul's, was unfavourable to such a design. On the right and left of this view, are two of the pannels which the Royal Academicians proposed to fill with paintings.

Plate LV exhibits the north front of this edifice; in which the cupola and the entrance under the circular portico, are seen to as much advantage as the surrounding buildings will permit. The east end of the church does not furnish a tolerable view, or claim much attention; this part having been purposely left inferior and subordinate to the rest of the building; and we shall conclude our views of this noble structure, with a representation of its appearance from Cheapside; where the dome appears in all its majesty, and by moonlight is wonderfully sublime.

History informs us, that on the site of this church, there formerly stood a temple, built by the Romans, and dedicated to Diana. This opinion was in some measure confirmed by a tradition, that the heads of oxen, the horns of deer, and the tusks of boars, had been found here; but, if this tradition deserves any credit, as the Romans had on this spot a prætorian camp, these appearances are sufficiently accounted for. In digging out the ground for the foundations of his building, Sir Christopher Wren discovered no reliques or vestiges to confirm this supposition, and therefore treated the whole as a fable. We are also told, that a Christian





The NORTH FRONT of S<sup>t</sup>. PAULS.







church was planted here by some one of the Apostles, probably by St. Paul, who is said to have visited this island. The first cathedral of the episcopal see of London was erected on this spot, and demolished in the general persecution under Dioclesian, but was rebuilt under Constantine the Great. It was afterwards destroyed by the Pagan Saxons, and restored again when that people embraced Christianity, early in the seventh century, under the care of Melitus the bishop, by order of Ethelbert king of Kent, the first Saxon monarch of the Christian faith. This Church, erected by Melitus, was burnt in the fire which destroyed the greatest part of the city in 1086; and was begun to be rebuilt, for the fourth time, by Bishop Mauritius, upon arches or vaults of stone, to defend it from fire; a manner of building not practised before in this country. After several additions at different periods, to the east and west end of the fabric, it was perfected in 1240; and continued till the last general conflagration of the city in 1666. Under the choir was a noble crypt, containing three rows of massy pillars, with ribs diverging from them to support the roof. This was converted into a parish church, and dedicated to St. Faith. The length of this church, as taken in 1309, was seven hundred and twenty feet, the breadth at the cross one hundred and eighty, the height of the roof west from the cross one hundred and fifty, in the east one hundred and eighty-eight, and to the top of the spire five hundred and twenty.

The present edifice is five hundred feet in length from east to west, and two hundred and fifty feet in breadth from the north to the south door, exclusive of the circular porticos; the width of the body of the building into the semi-circular recesses at the windows is one hundred and eighteen feet, and the height of the central nave to the crown of the arch is eighty-five feet; to the top of the internal cupola is two hundred and eighteen feet from the pavement, and its

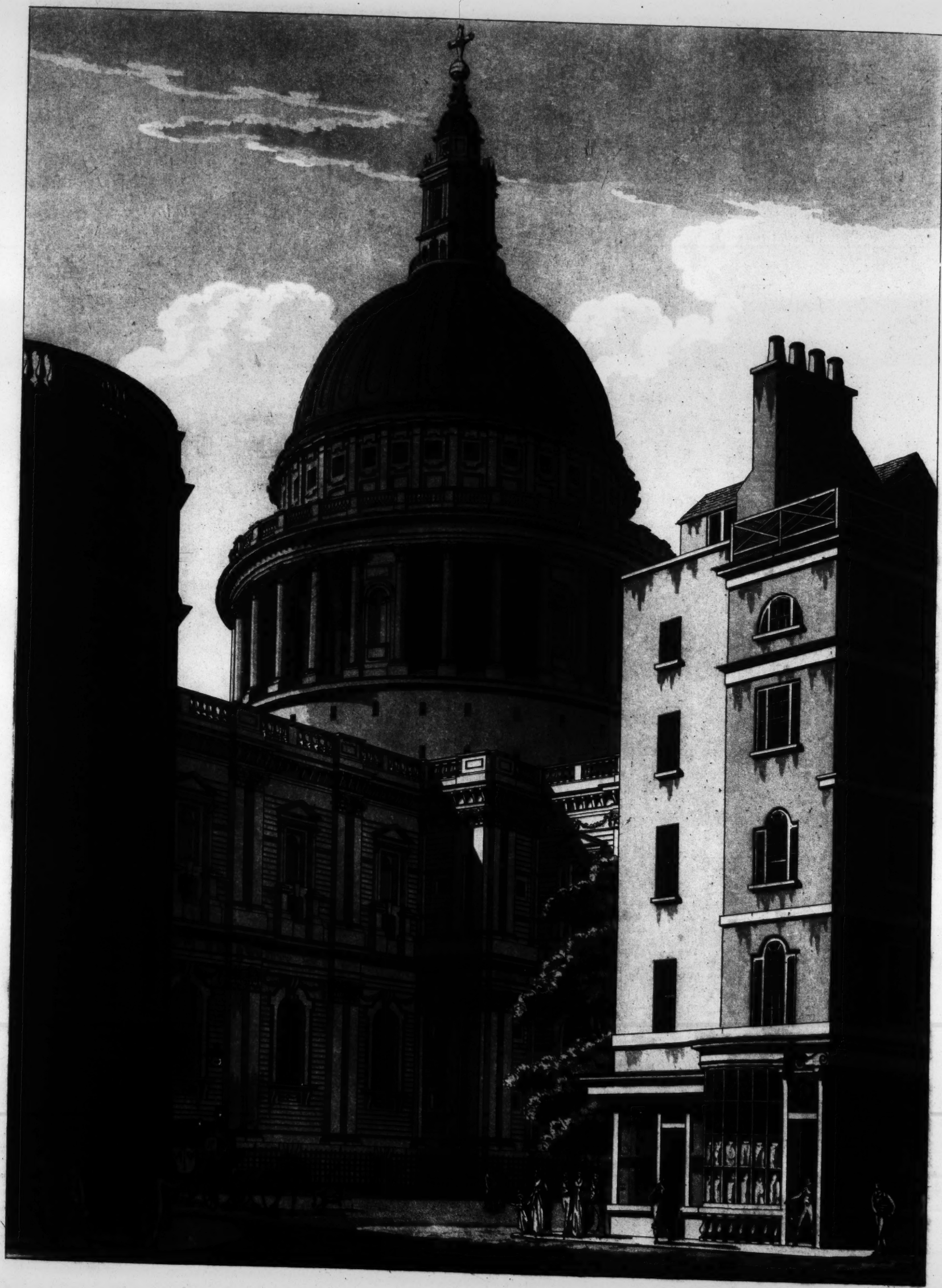


diameter at the whispering gallery, as it is termed, which rests upon the cornice over the eight principal arches, is one hundred and twelve feet; the external diameter of the tambour is one hundred and forty feet, and the whole height from the ground to the top of the cross is three hundred and sixty-six feet. The first stone was laid in June 1675, and Sir Christopher Wren, who was then forty-three years of age, enjoyed the peculiar felicity of seeing this great work completed under his direction in 1710, (a space of thirty-five years,) by one master mason, Mr. Strong, and under one bishop of London, Dr. Henry Compton.

The whole expence of erecting this structure amounted to seven hundred and thirty-six thousand seven hundred and fifty-two pounds; one hundred and twenty-six thousand of which was raised by voluntary contributions, chiefly amongst the benificed clergy, and one thousand pounds a year was granted by King Charles II; the remainder was defrayed by an easy imposition on coals imported into London.

On taking leave of this stately fabric, in order to pursue our route along Cheapside, the eye is immediately struck with another surprising effort of the genius of Sir Christopher Wren; the steeple of Bow Church, which, as the whole figure forms a slender pyramidal appearance, produces a strong contrast to the object we have just quitted. This steeple is universally allowed by true judges of art, to be the most perfect example of all the various erections of this kind, with which this metropolis abounds. Plate LVII, it is hoped, will give an adequate idea of its excellence. The church to which it belongs, has little else to render it worthy of notice; except, that it is erected upon the foundation of a temple or church of Roman workmanship, which, with part of the walls, was buried many feet under the level of the present street; it was discovered, on clearing away the rubbish of the





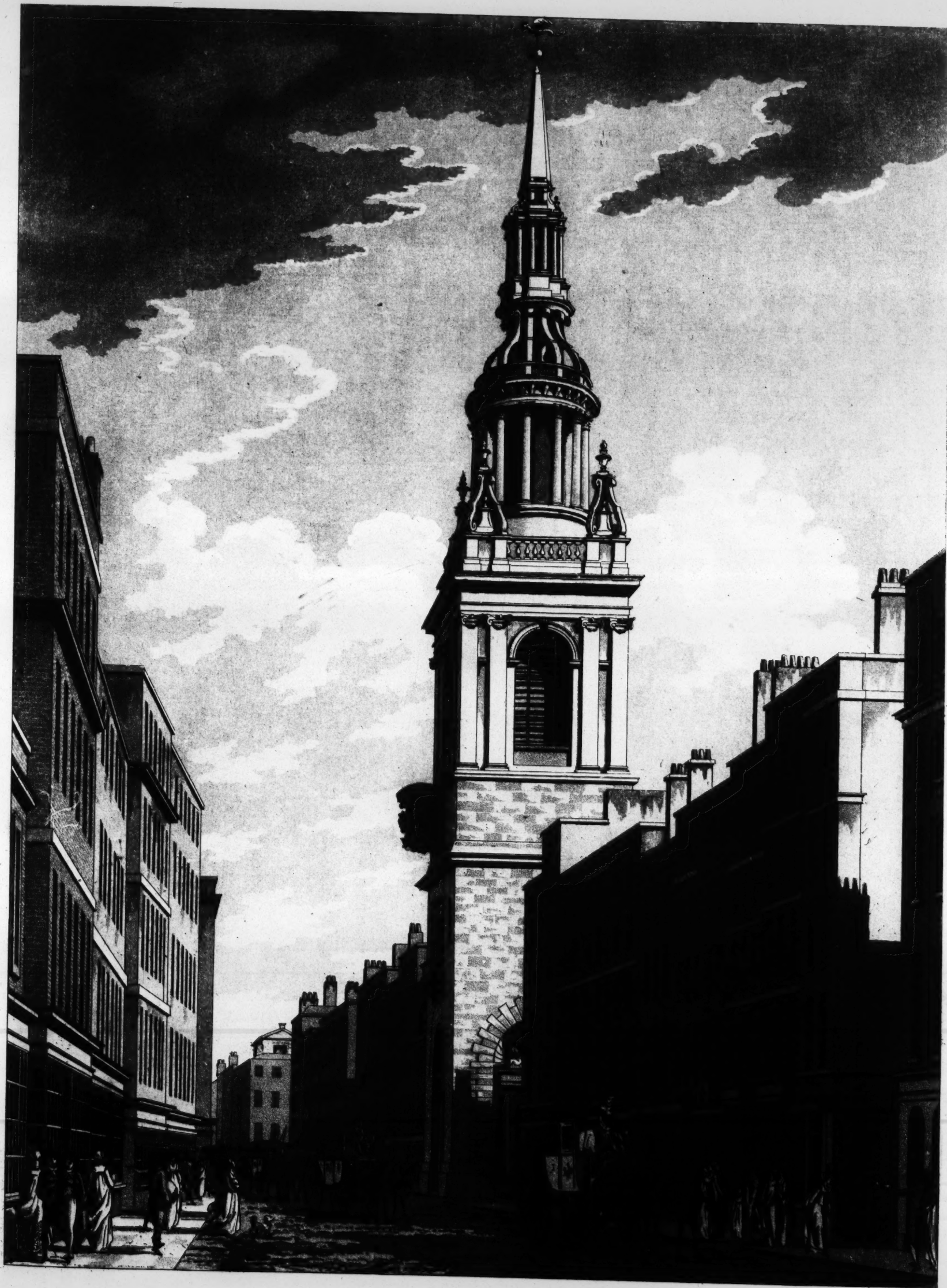
ST. PAUL'S FROM CHEAPSIDE.

*Published Sep. 29<sup>th</sup> 1797 by T. Malton.*





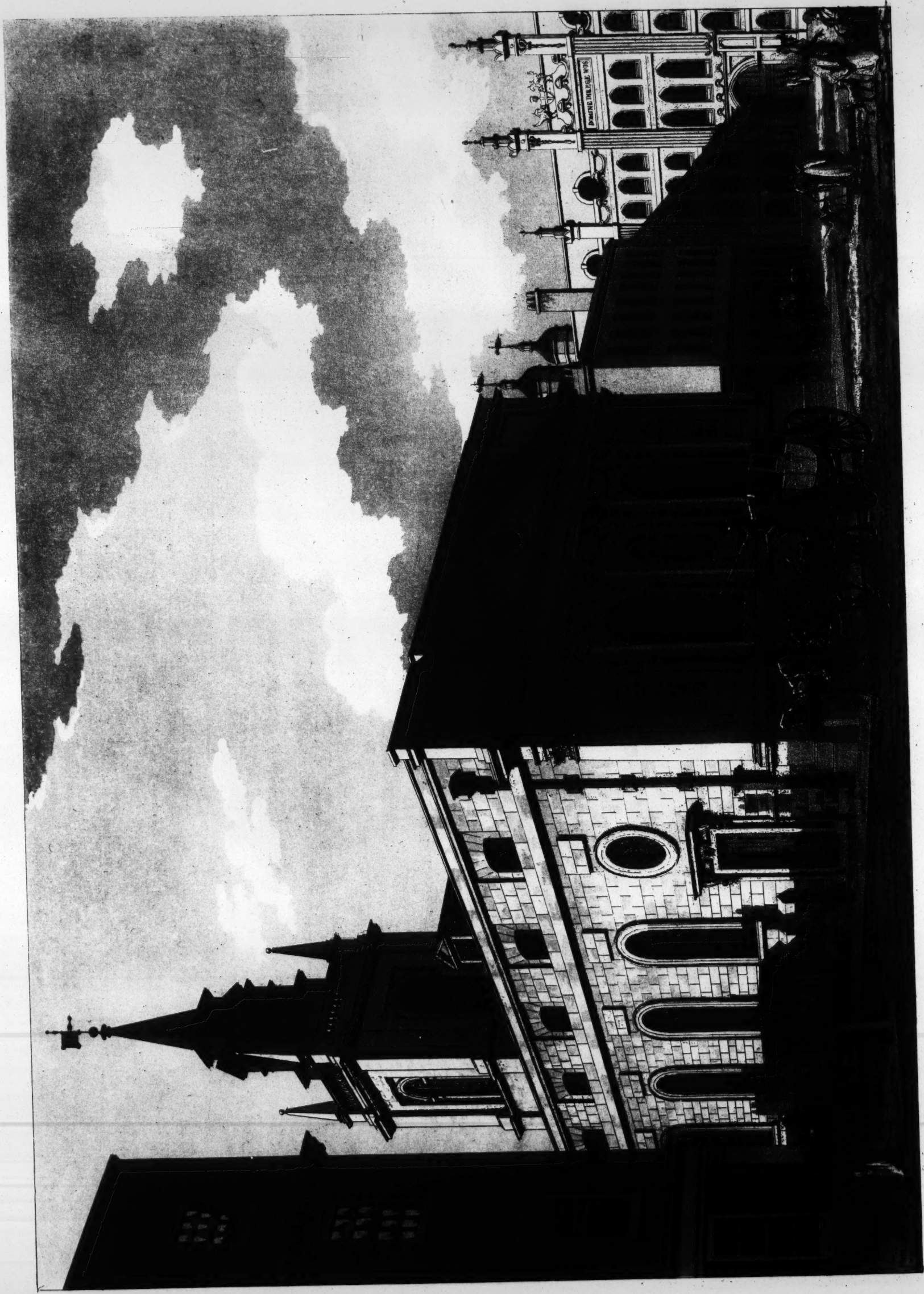




BOW STEEPLE CHEAPSIDE.

*Published Jan<sup>r</sup> 1<sup>st</sup> 1798 by T. Malton.*





ST. LAWRENCE'S CHURCH & GUILD-HALL.

*Published Nov. 7, 1851, by T. Hudson*



old church, which had been destroyed in the general conflagration. The steeple was brought forward to range with the street; and in digging for the foundation, there was found a Roman causeway of rough stone, of four feet in thickness, firmly cemented underneath with bricks and rubbish; upon this causeway the architect determined to erect the steeple; judging it sufficiently firm to bear the lofty structure he had designed. Sir Christopher Wren was of opinion, this causeway was the north branch towards Moorgate, from the famed prætorian way, which extended along Watling-street, from Tower-hill to Ludgate.

Cheapside has always been a street of considerable importance; it derives its name from the Saxon word Chepe, or market; it being originally a street of splendid shops, in particular for the goldsmiths. In the middle of the street, near the commencement of the view, there was formerly a conduit, supplied by pipes from Paddington; and a little beyond, stood another of the crosses erected by Edward I for his beloved Queen Eleanor; which, as most of the public processions passed this way, was new gilt on every great occasion.

A little to the eastward of Bow Church we come to King-street, at the extremity of which stands Guildhall, the subject of Plate LVIII. This front has been rebuilt so lately as the year 1790, by George Dance, Esq. R. A. the present architect to the city. It is difficult to say in what style this building is constructed; it has some Gothic features, but, on the whole, resembles the architecture of Hindostan more than any other. The situation is remarkably favourable, being viewed at a good distance from Cheapside, the most frequented thoroughfare in the city. On the left in the view is the Church of St. Laurence, built by Sir Christopher Wren: this structure is rather heavy, although the east front, here represented, has considerable merit.



The Hall within is spacious and lofty; it is designed in a masculine style of Gothic, well proportioned, and regular; although it is not executed with that elegance which distinguishes the sacred architecture of the same period. The immense windows at each extremity offend the eye, by having the arch disproportionably large, when compared with the body of the window, which appears as if it had sunk into the ground. I think it probable that the present floor is much elevated above the original level. The two colossal figures of Gog and Magog, the traditionary rulers of Albion, when Brute with his Trojans settled in the island, and gave it the name of Britain, attract the attention of all strangers, and are gazed at with wonder by the ignorant: but although I venerate even the fabulous antiquities of my country, and should be sorry to see these grim-visaged giants committed to the flames, it would give me pleasure to see them removed from their present conspicuous situation, nor longer disgrace a hall which is adorned by the hand of Bacon with one of the finest examples of British sculpture, in the monument of the late Lord Chatham; and decorated with the statue of Beckford, and the pictures of the judges. The statue by More of the patriot Beckford, who died during his second mayoralty in 1770, has the advantage of being well situated, and is a great ornament to the building. The liberality of the city, in raising these memorials of distinguished characters, deserves the highest praise. The hall is 153 feet in length, 42 in breadth, and 55 in height. Elections, and all meetings of importance relative to the city, are held in it.

From hence we shall proceed along the remainder of Cheapside, and the Poultry, till we arrive at the extremity of the latter. From this situation a greater variety of striking views open to the eye, and a greater number of interesting objects engage the attention, than from any other spot in London not connected with the river. On the right hand is the Mansion-









THE MANSION HOUSE, FROM THE POULTRY.

Published Nov. 23. 1798 by T. Malton.









WEST FRONT OF THE MANSION HOUSE.

*Published Jan<sup>r</sup>, 1<sup>st</sup> 1798 by T. Malton.*



house, the official residence of the Lord Mayor; a large and massive pile, proudly conspicuous. Before you three streets diverge, of which Cornhill, the middle one, is finely marked by a part of the Royal Exchange, appearing on the left, and the beautiful tower of St. Michael's Church rising over the houses on the right; and, as you advance, the prospect up the Bank-buildings, to the left of the view, is equally interesting. Plate LIX shews as much of this scene as can properly be comprehended in one picture.

The Mansion-house has been universally censured as a heavy piece of architecture, and certainly with some degree of justice; nevertheless the whole has a very imposing appearance. The portico with its pediment, enriched with bold sculpture, is extremely well proportioned; and would have had a magnificent effect, if it had not been overpowered by the rising of the ball room above the attic. In the view of the west front, Plate LX, the elevation of this superstructure is particularly conspicuous; but since this view was taken, the corresponding superstructure towards the south end of the fabric has been taken down; and it is to be hoped that the one remaining is intended to share the same fate, as its massive appearance is now the more offensive, from the want of uniformity in the front.

This pile was erected from the designs of the late Mr. Dance, who was also architect to the city, in the year 1739, and was completed in 1753. The sculpture in the pediment is said to have been executed by the late Sir Robert Taylor, architect. The Stocks-market was formerly held upon the site of the Mansion-house, which was removed to Fleet-market, when the ground was appropriated to this fabric.

The tower of the church which appears at the termination of this view, is that of St. Stephen, Walbrook. This church,



although it is executed on a small scale, and the exterior has little remarkable or praise-worthy, is justly esteemed the master-piece of Wren. Plate LXI exhibits an internal view of this elegant example of architecture; which, for proportion and symmetry, surpasses every modern production in England, or in Italy, and probably in all Europe. The plan is original, yet simple; the elevation surprising, yet chaste and beautiful; the dome, supported by eight arches, springing from eight single columns, is wonderfully light, and scenic in its effect. The picture over the altar, representing the interment of St. Stephen, is finely executed by B. West, Esq. President of the Royal Academy; but is rather too sombre for the general character of the building.

Returning round the Mansion-house to the end of Cornhill, and looking down the Poultry, we are presented with another striking view of that stately structure; with the whole length of Cheapside, and the steeple of Bow Church in the distance; the subject of Plate LXII.

The Bank next claims our attention, from the great extent of front, which marks its national importance. The central part was erected in the year 1733 by Mr. George Sampson; it is designed in a tolerable good style, and the parts are simple and bold. The wings, which have been added within these last twenty years by the late Sir Robert Taylor, are uncommonly elegant; but they certainly do not harmonize with the central building, nor are they properly subordinate.

In Plate LXIII is shewn the greatest part of the front above mentioned. On the right hand appears part of the Royal Exchange, and the view is terminated by the tower of St. Bartholomew's Church. The wing on the left of the building, only part of which is seen in the plate, was erected on the spot, where stood in the year 1782 the church of St. Christopher le Stocks.





ST. STEPHEN'S WALLBROOK.

*Published Dec<sup>r</sup>. 15. 1798 by T. Malton.*









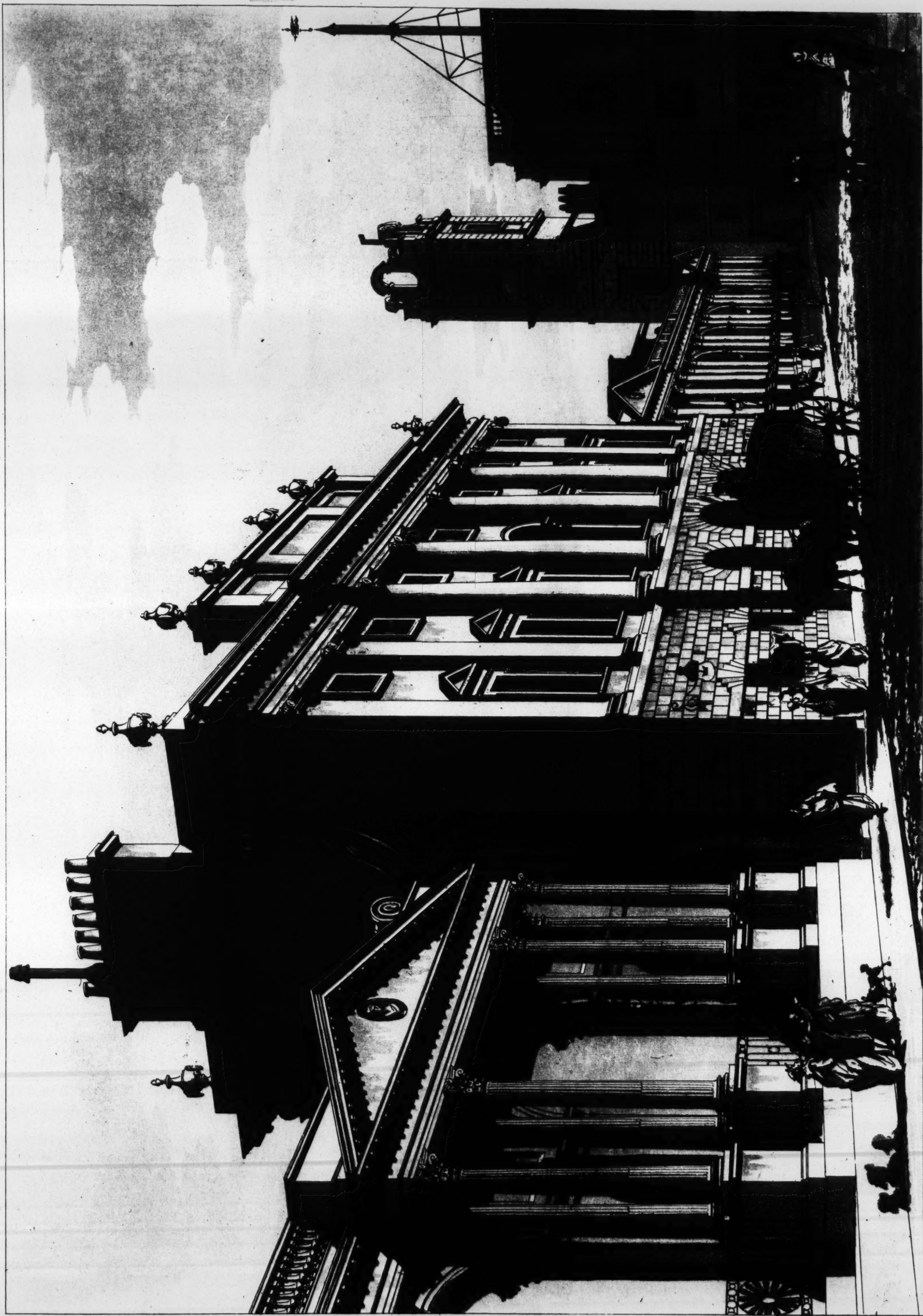
THE MANSION HOUSE FROM CORNHILL.

*Published Dec 25<sup>th</sup> 1798 by T. Maltson.*





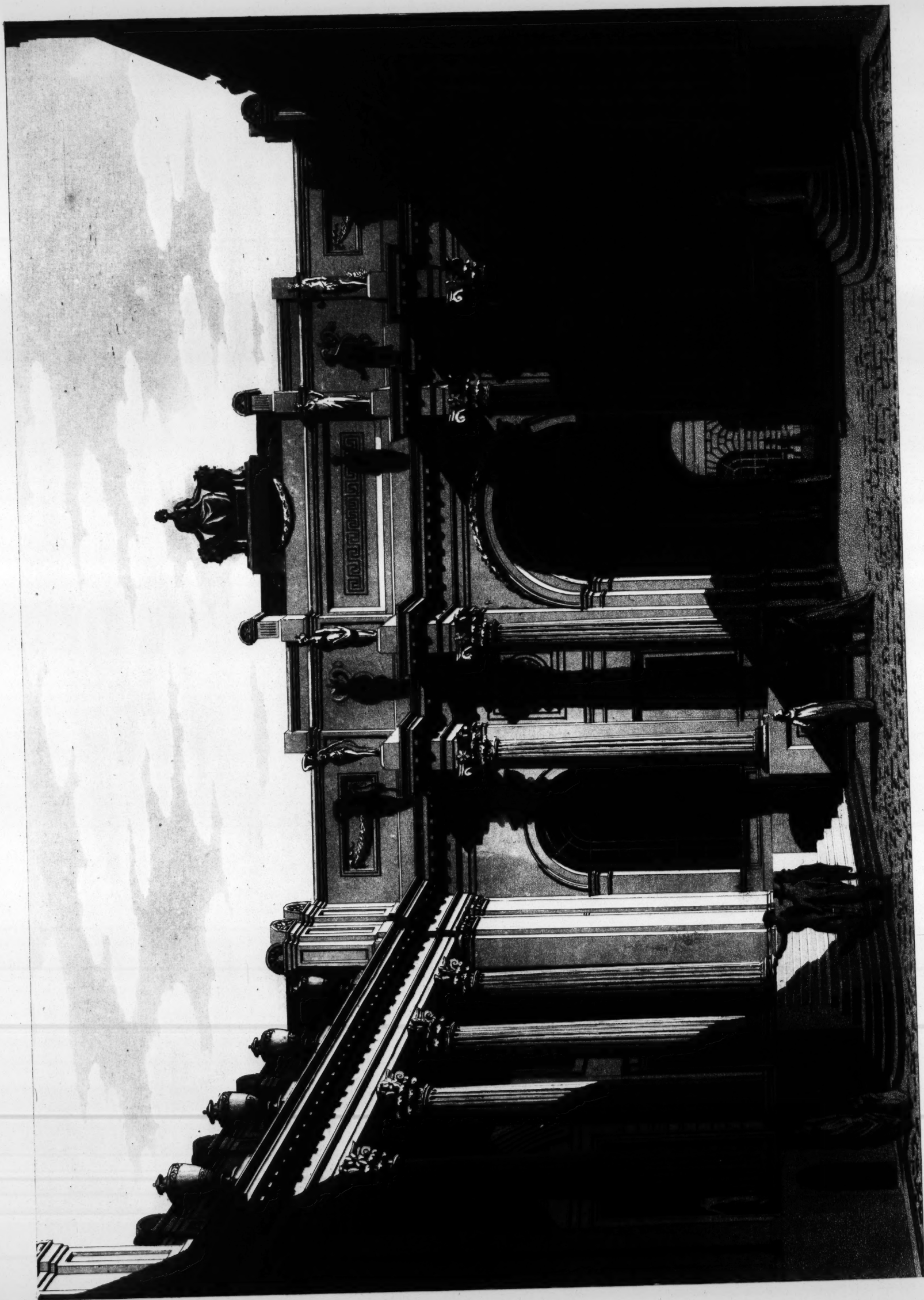




SOUTH FRONT OF THE BANK.

*Published Nov. 5, 1798 by T. Mallen.*





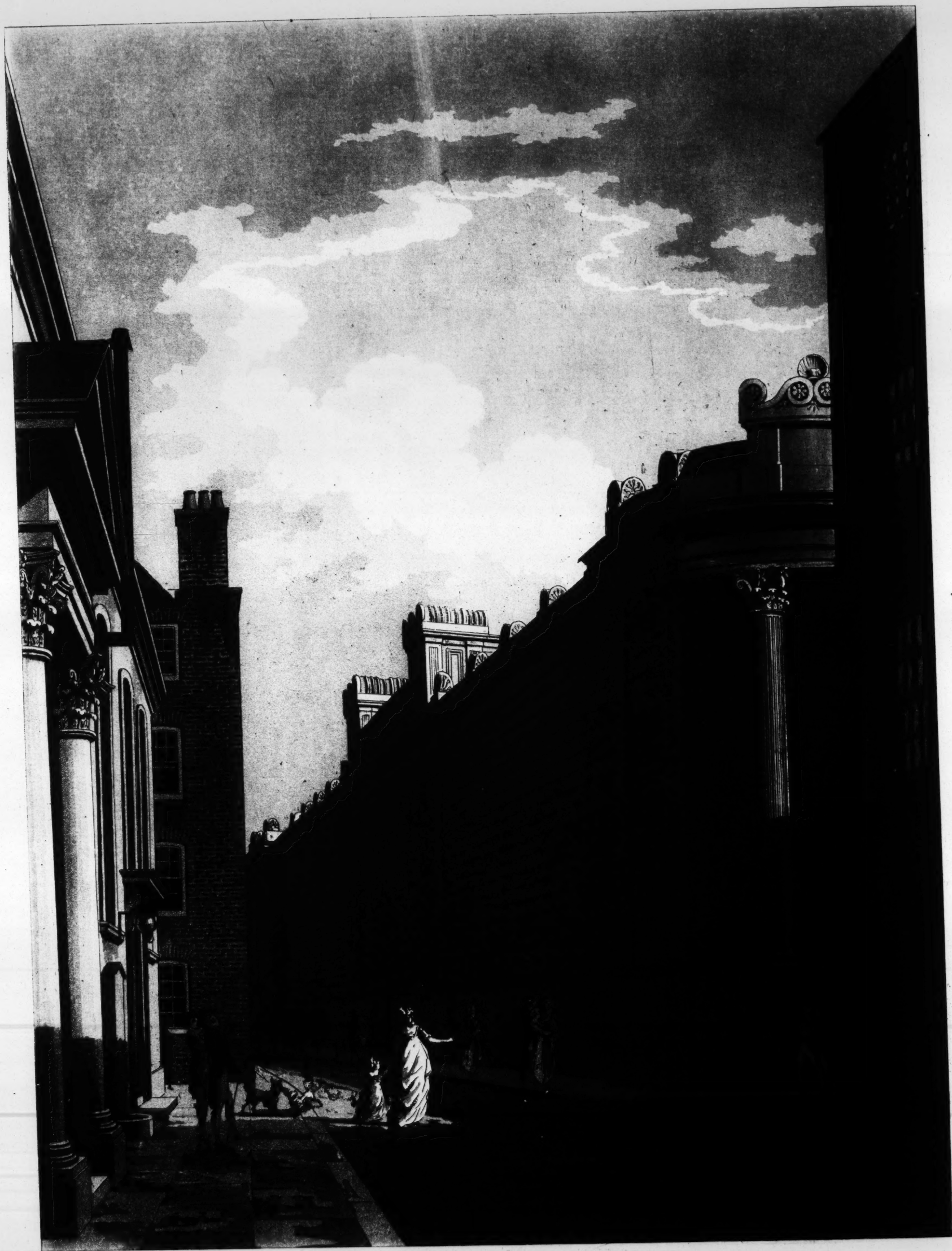
LOTHBURY COURT, BANK.

*Published March 1, 1861 by T. Milson.*









NORTH FRONT OF THE BANK.

*Published July 31<sup>st</sup> 1797. by T. Malton.*



The court within was formerly the burial ground, where still remains some trees which formerly shaded the graves of the dead; and now by their light foliage, agreeably break the formality of architectural lines, and give unexpected pleasure in this busy commercial scene. In the two wings are a number of offices for transacting the immense variety of business relative to the public funds, and the private concerns of the company.

In the centre of the east wing is a large circular building called the Brokers' Exchange, where property in the funds is brought to market, and transferred from one person to another. The architectural decoration of this building, as executed by Sir Robert Taylor, was in the same taste and style as the wings before mentioned; being adorned with corinthian columns on pedestals, with recesses and niches proportioned to the intercolumniations, and crowned with a magnificent dome, embellished with octangular casoons in the taste of ancient Rome; but this building, owing to some defect, or want of care in the workmanship, although erected so recently, it is said, was in such a state of decay, as to require a general repair; in doing which, the columns and other embellishments were removed. The four transfer offices around it, which were exactly similar to each other, and nearly copied from the inside of St. Martin's Church, already shewn in this work, are all undergoing a total alteration from the same cause, under the direction of the present architect, Mr. Soane.

It is intended to form a junction between these offices and some new ones, now erecting on a magnificent scale around a noble court, which leads to the new north front in Lothbury, the subject of Plate LXIV and LXV. The columns used in these designs, which have some novelty in their appearance, are exactly copied from, and are of the same diameter



as those of the famous Sybils' Temple at Tivoli. I wish the bulls' heads, and festoons of flowers in the frize, had also been introduced; and if the niches had been introduced in the plain part, on each side of the centre in the north front, according to the architect's original intention, the appearance of the whole would have been greatly improved.

Bartholomew-lane, one side of which is formed by the east front of this building leading to the centre of the north front of the Royal Exchange, has a very striking appearance, from the grandeur of the surrounding objects. The view under the arcade of this front of the Exchange looking westward, is very interesting; it is the subject of Plate LXVI, wherein I have for farther variety, shewn the church of St. Christopher le Stocks, as it appeared from this station in 1783, before it was pulled down to make way for the western wing of the Bank.

Plate LXVII exhibits the internal quadrangle of the Royal Exchange, which is spacious, cheerful, and convenient. The statue in the centre is that of Charles II, under whose auspices this edifice was rebuilt in three years after the fire of London, at the expense of eighty thousand pounds; on the same spot where it had been originally erected by Sir Thomas Gresham, entirely at his own private expense, in the year 1567. He left the revenue arising from it, under certain directions, to the management of the city, and the Mercers company. The statue of the founder, in the dress of the time, executed by Cibber, terminates the arcade in the view.

This building is still appropriated to the purpose originally intended by the founder, namely, the meeting of merchants for the transaction of commercial concerns. It was at first called the Bourse, but the name was changed by Queen Elizabeth; who, in the year 1570, went in great state to dine with Sir Thomas Gresham, and after dinner visited every part





ARCADE OF THE NORTH FRONT OF THE ROYAL EXCHANGE.

*Published July 31<sup>st</sup> 1797, by T. Malton.*









THE ROYAL EXCHANGE.

*Published Decr. 13. 1798 by T. Malton.*





SOUTH FRONT OF THE ROYAL EXCHANGE.

*Published Nov. 2. 3d 1848. by T. Agnew.*









NORTH FRONT OF THE ROYAL EXCHANGE.

*Published Decr. 15. 1796 by T. Madox.*



of the newly erected fabric; at that time an open gallery over the arcade surrounded the whole, filled with shops, which, on this occasion, displayed the choicest productions of the world, to give her Majesty an adequate idea of the extent of the English commerce. This great Queen, who seldom neglected an opportunity of doing honour to such of her subjects as merited her regard, and who was equally wise, politic, and frugal in her favours, to testify her satisfaction with the fabric, and the founder, caused the structure to be proclaimed in her presence, by sound of trumpet, The Royal Exchange.

This present building is two hundred and three feet in length; one hundred and seventy-one in breadth, and the area of the quadrangle contains sixty-one square perches. The arcade which surrounds the quadrangle is very noble, but the superstructure is in a very bad taste; and the statues in the niches between the windows, partly painted, and partly gilt, have a very grotesque appearance.

Plate LXVIII is a view of the south front of the Royal Exchange, looking towards the Poultry, terminated by the dome of St. Paul's in the distance. The centre part of this front is rather striking, and would appear to much more advantage if the triple storied tower which crowns it had been designed in a more simple style, and if the shops which encumber the lower part were removed. It is rather an extraordinary circumstance, that the name of the architect of this extensive structure is no where recorded. In Plate LXIX is shewn the north front; which, although it is not remarkable for elegance of design; yet, with the Bank, and other surrounding buildings, it appears respectable.

On quitting these interesting scenes of the wealth and commerce of our great City, and proceeding towards New Broad-street, if we look back from the entrance to the last



station, a very pleasing view presents itself, Plate LXX; wherein the church of St. Bennet's, Fink, one of the numerous churches designed by Sir Christopher Wren, is the principal object in the foreground; and the distance is terminated by part of the north front of the Royal Exchange. Proceeding a little farther up Broad-street, another beautiful scene opens to our view, Plate LXXI; principally formed by the east front of the new church of St. Peter le Poor, a building of considerable merit, lately erected by Mr. Jesse Gibson; and the Excise-office on the opposite side of the street, a plain and massive structure, which admirably contrast each other.

Pursuing our route a little farther up this street, and turning at the first opening towards the left, we come to a part of the Roman wall, which formerly bounded the City to the north; from which, the street is denominated London Wall. Over it appears the south front of Bethlehem-hospital, built for the reception of lunatics, Plate LXXII. This edifice extends altogether nearly seven hundred feet; and reflects the greatest credit on the City, at whose expense it was erected in 1675. The principal front is towards Moorfields; but, from the height and plainness of the walls enclosing the court yard, it is not an agreeable subject for representation. The two figures over the piers at the entrance of the north front, of Melancholy, and Raving Madness, should not be passed without bestowing the highest tribute of praise on the sculptor, Mr. Cibber.

Leaving Moorfields we return by Broad-street, and enter into Bishopsgate-street by the Church, which is well worthy of our attention; nor is the general appearance of the street to be disregarded, as from the many houses it contains of the style of building which prevailed throughout this metropolis previous to the great conflagration, it makes the improvement of modern times more striking. The extremity of this street





ST. BENNET'S FINK, THREADNEEDLE STREET.

*Published Sep. 29. 1797 by T. Malton.*









ST. PETER LE POOR, BROAD STREET.

*Published Sep. 29<sup>th</sup> 1797. by T. Malton.*









LONDON WALL .

*Published March 31<sup>st</sup> 1798. by T. Mutton*





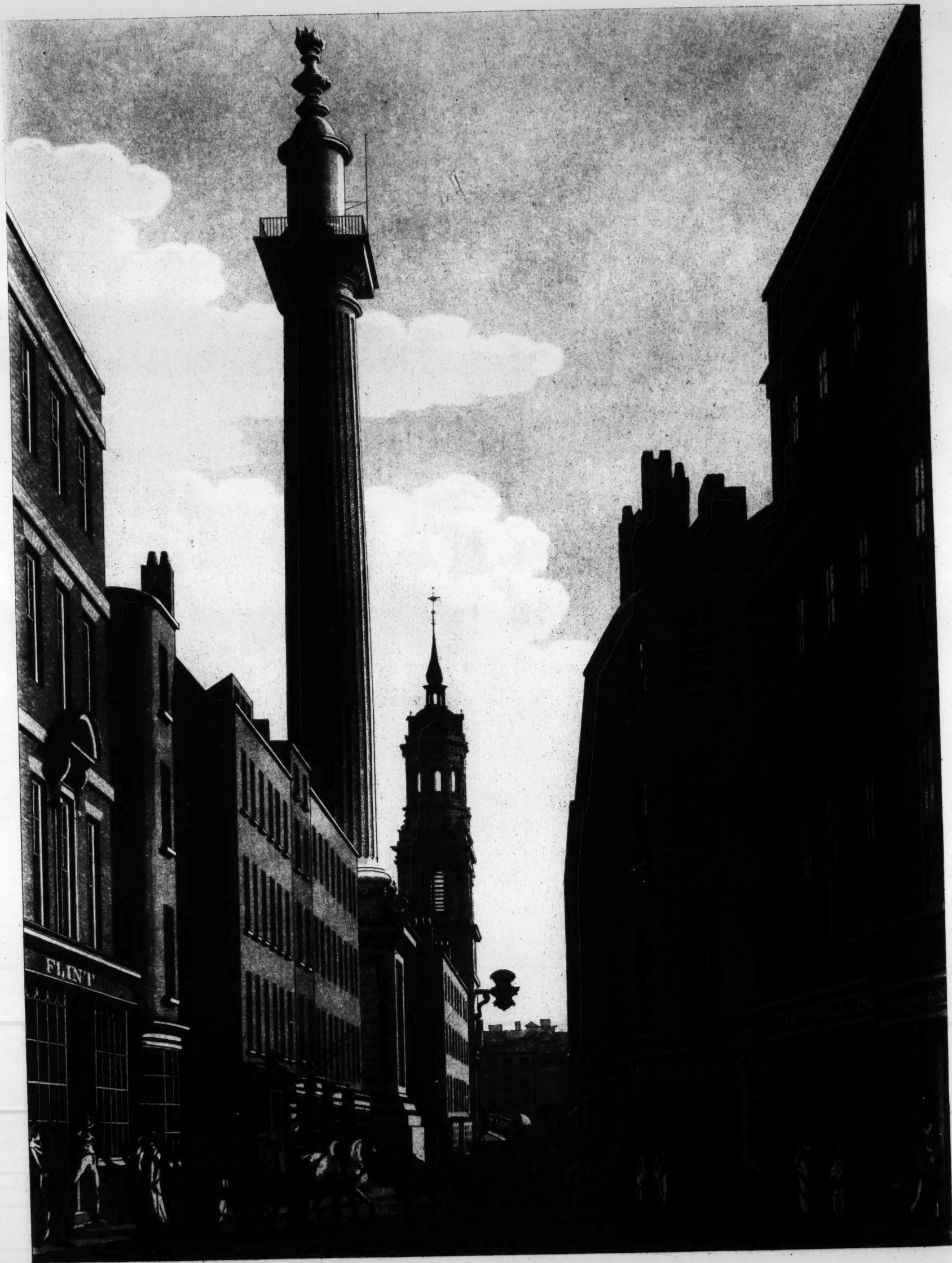
THE EAST INDIA HOUSE.

*Published Nov. 30, 1799 by T. Hudson.*









THE MONUMENT.

*Published March 31<sup>st</sup> 1798. by T. Malton.*



previous to the great conflagration, it makes the improvement of modern times more striking. The extremity of this street towards Cornhill, is marked by some extensive structures, namely, the London Tavern, the South Sea House, and a very beautiful small church, lately erected by Mr. Cockerell, which give an air of great importance to this entrance.

On re-entering Cornhill, the view each way is very pleasing; on the left, a very magnificent front to the India House is now erecting by Mr. Jupp; and from its great extent, becomes an interesting national object. It is the subject of Plate LXXIII. The relievo in the pediment is by Bacon.

From hence we shall proceed down Gracechurch Street towards the Monument, which rises magnificently over the surrounding buildings, Plate LXXIV. We regret the whole of this noble column cannot be seen to more advantage; since the fire of London, which it was built to record, must have afforded the finest opportunity for the purpose. It is of the Doric order, fifteen feet in diameter, and one hundred and twenty feet in height; the pedestal is forty feet, and from the capital to the top of the vase is forty-two feet, in all two hundred and two feet; considerably higher than the most celebrated columns and obelisks of the ancients. Sir Christopher Wren intended to have terminated this column with a colossal figure of Charles II. or an emblematical female figure of the city of London, instead of the flaming vase which now crowns it; and it is not known for what reason the design was altered. The bas relief on the pedestal is well imagined, and well executed, by Mr. Cibber. It exhibits Charles II. surrounded by Liberty, Genius, and Science, giving directions for the restoration of the city; which is emblematically represented, seated in a desponding attitude, on a heap of ruins. This column was erected by order of



parliament, and finished in 1677, at the expence of fourteen thousand five hundred pounds. A little farther in the view is seen the church of St. Magnus, at the north-east corner of London Bridge; and beyond the church, the commencement of the bridge is just visible.

Having frequently spoken of the ravages of this fire, it may not be improper to mention, that the damages were computed at ten millions seven hundred and sixteen thousand pounds. It consumed thirteen thousand two hundred dwelling houses, thirty-nine churches, besides the cathedral of St. Paul's, and many public edifices; of the twenty-six wards into which the city is divided, it utterly destroyed fifteen, and nearly half consumed eight of the remaining ones. The ruins were four hundred and thirty-six acres, extending from the Tower to the Temple church westward; and from the river side to Holborn Bridge northward; fortunately only six lives were lost. Great as was this calamity, yet was it attended with some advantage; as the plague, which had so often visited this capital in its most dreadful forms, has never appeared in it since that period. This circumstance is with probability attributed to the improvements made in rebuilding the city; when the streets were made more spacious, and the houses erected with greater attention to public convenience. Previous to the conflagration, the streets were in general very narrow; and each successive story of the houses projected over the story below in such a manner, as nearly to unite the upper stories of the opposite sides of the streets; thereby preventing that free circulation of air, essentially necessary to the salubrity of a great and crowded city. If such was the consequence of the improvements made, when the city was restored in the manner we now see it; how much greater it might have been, if the noble plan proposed by Sir Christopher Wren had been carried into execution, under the direction of his astonishing talents; where every thing that









LONDON BRIDGE.

Published May 29<sup>th</sup> 1797 by T. T. Hudson.



could add to the salubrity of the metropolis, would have united with the utmost beauty and magnificence. It was fortunate, however, that this great man lived at the time of this calamitous event; for to his genius the city owes its noblest ornaments, though altogether much inferior to what his wishes would have made it, had not the jarring interests of numerous individuals defeated his purpose.

On our arrival at London Bridge, the view of the immense quantity of shipping lying below it, which appears like a forest of masts, cannot fail of impressing every spectator with suitable ideas of the extensive commerce of this city; on the other hand, the appearance of the buildings stretching along the banks of the river, crowned with a profusion of turrets, towers, and steeples, amongst which St. Paul's still forms the most conspicuous object, is equally interesting and grand.

The view of this bridge, Plate LXXV, is taken a little above it on the Surry side; wherein the monument, and the church of St. Magnus, are again conspicuous, and greatly embellish the scene. The design of this bridge is irregular; it consists of nineteen arches, of different shapes and dimensions; four of which at the northern extremity, and two at the southern, are occupied by waterworks, for supplying the inhabitants on each side of the river with water. The carriage way is thirty-one feet wide, the raised pavement on each side for foot passengers seven feet wide, and the length nine hundred and fifteen feet.

Previous to the year 1756, this bridge was nearly covered with houses on both sides, four stories high, making a street of twenty feet in breadth; but the appearance of these buildings, next the river, was very disgusting; owing to different projections of the houses extending considerably over the sides of the bridge, supported from the immense sterlings



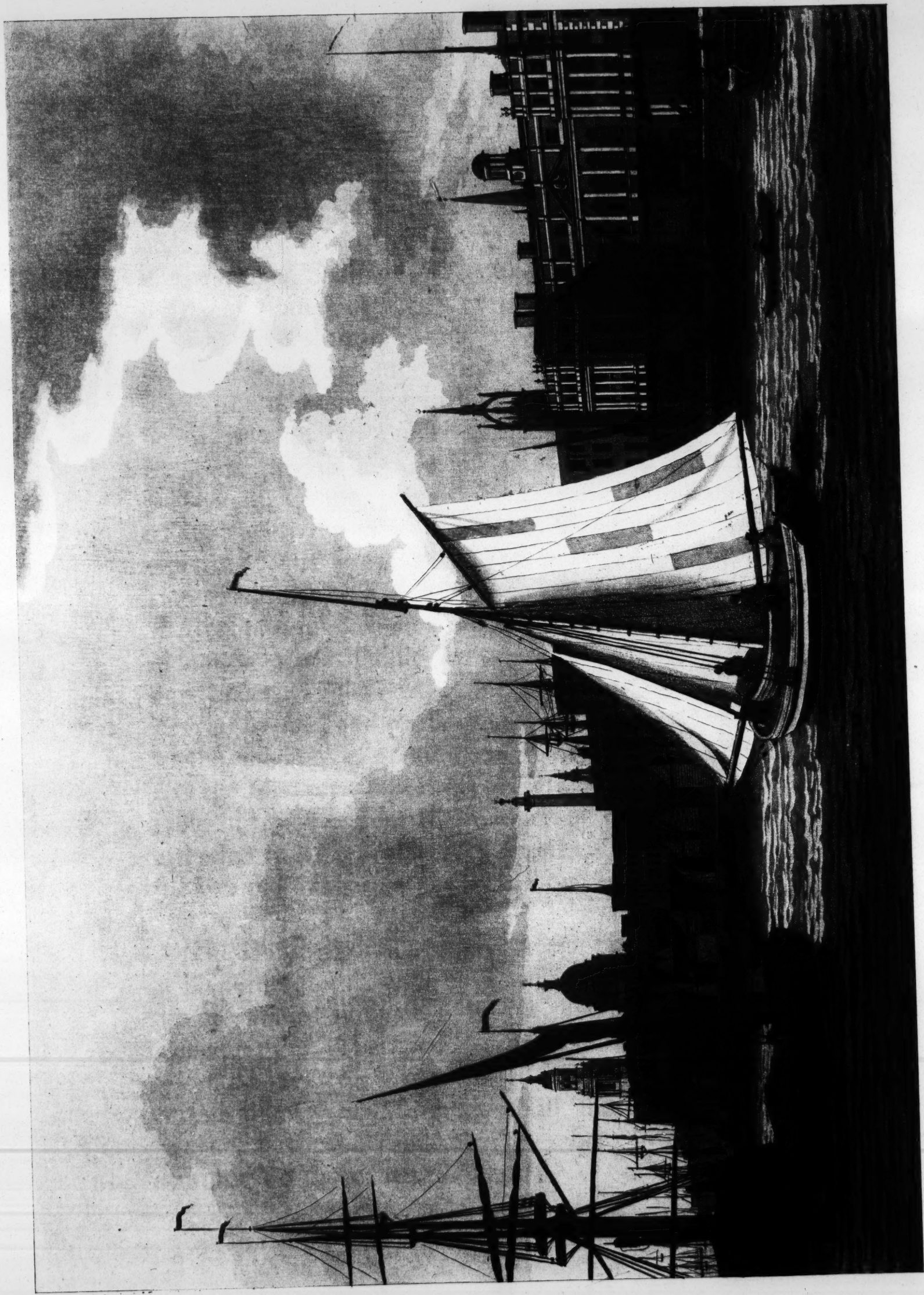
underneath; which last, from their stoppage of the current, occasioned a fall of five feet at low water, and a number of fatal accidents was the consequence. The narrowness of the carriage way upon the bridge, and the want of footways, such as we now see them, was also the cause of many passengers being maimed, or crushed to death, by the carts, drays, and other carriages perpetually crossing it. The frequency of these misfortunes, at length induced the corporation of the city to pull down all the dwellings, and to widen some of the arches; by which, the passage both above and below, was rendered more safe and commodious. The corporation, probably, were further stimulated to make this improvement, by comparing this inconvenient and unsightly old bridge, with the new bridge at Westminster, then lately erected. The estimate of the expence of the alteration amounted to ninety-five thousand pounds; and in October 1757, a bridge of wood was opened for the temporary accommodation of the public, while the other design was carried into effect. This bridge, in the following April, was destroyed by fire, and restored again in the space of a fortnight, by the uncommon exertions of their carpenter, the late Mr. George Shakespear. Indeed this bridge will be ever memorable in history, from the number of calamities which have attended it, by repeated conflagrations of the buildings above it, and the dangerous navigation beneath.

The Borough of Southwark, on the Surry side of the bridge, will afford but little entertainment to the picturesque observer; we are almost inclined to regret that it escaped the general conflagration, when we see how narrow and inconvenient most of the streets are, for the extensive trade carried on within them. St. Margaret's Hill, the principal street of entrance, is the only one of a tolerable width; but it presents nothing worthy of representation.









THE CUSTOM HOUSE.

*Published May 29<sup>th</sup> 1799 by E. Mather.*



Returning over the bridge, we shall proceed along Thames Street towards the Tower; which is a service of some danger, from the multitude of carts in this narrow street, continually employed in transporting various articles of merchandise, to and from the different wharfs. There is no part of the city adjoining to the river, that more requires the hand of improvement than this; where the buildings are crowded together, in a manner inconceivably dangerous, and inconvenient for the immensity of business there transacted. Were all the buildings on the south side of Thames Street, between London Bridge and the Tower, taken down; and the area laid out in quays and wharfs, more commodious and spacious, the benefits are not to be calculated; both, with regard to security from fire and plunder, and to the easier transportation of the articles of commerce from the river, to the warehouses of the merchants; besides the beauty such an alteration would produce; which in matters of this nature, is an object of some consideration.

As we pass along this street, it is impossible not to notice the tower and steeple of St. Dunstan's Church, built by Sir Christopher Wren, in imitation of the Gothic. The spire is placed on the intersection of two elliptic arches, which spring from the angles of the tower; it has a beautiful, light, and novel effect; and is esteemed a bold attempt in architecture. It is seen, to the right hand of the last view, rising over the Bridge; also in the next over the Custom House, Plate LXXVI; where it becomes a more conspicuous object, and makes any particular representation of it unnecessary.

Although the Custom House is a building that has little pretension to beauty, yet, by the aid of surrounding objects, it is rendered highly picturesque; and the site of it is such, as would, from the river, display to advantage a structure of importance and grandeur, suitable to the wealth and exten-



sive commerce of the British nation. The view here represented, also that of the Tower in Plate LXXVII, are both taken from the same station, on board a vessel in the river; and deserve, for their variety, the attention of the picturesque observer.

This fortress, it is said, originally consisted of no more, than what is now called the white tower; which is the square mass of building in the centre of the view, with the four turrets at the angles. It is more particularly shewn in the view of the great court, Plate LXXVIII. This tower was erected under the direction of Gundulph, Bishop of Rochester, in 1078; who, in this structure, gave a noble specimen of that style of military architecture, which he afterwards pursued in the building of Rochester Castle; the keep of which is still denominated Gundulph's Tower. The first works were suddenly flung up in 1066; by William the Conqueror; doubtless to secure the allegiance of his new subjects, when he took possession of the capital. It was erected on part of an ancient fortress, probably of Roman workmanship; as some of the foundations of stone, which were discovered so late as the year 1720, were three yards in breadth; and so strongly cemented, that it was with great difficulty they were forced up; this may account, for its being also dignified with the appellation of Cæsar's Tower. Fitzstephen calls it the *Arx Palatina*, or Palatine Tower; and says, with his usual romance, the mortar of the foundation, was tempered with the blood of beasts. Great addition was made to it by William Rufus; but the whole was first surrounded with stone walls, and a ditch, by William Longchamp, Bishop of Ely, and Chancellor of England in the reign of Richard I, 1190; to protect himself in his disputes with John, the king's brother, during the absence of Richard in the holy wars. This fortress was used as a palace for near five hundred years; and only ceased to be so on the accession of Queen Elizabeth. The royal





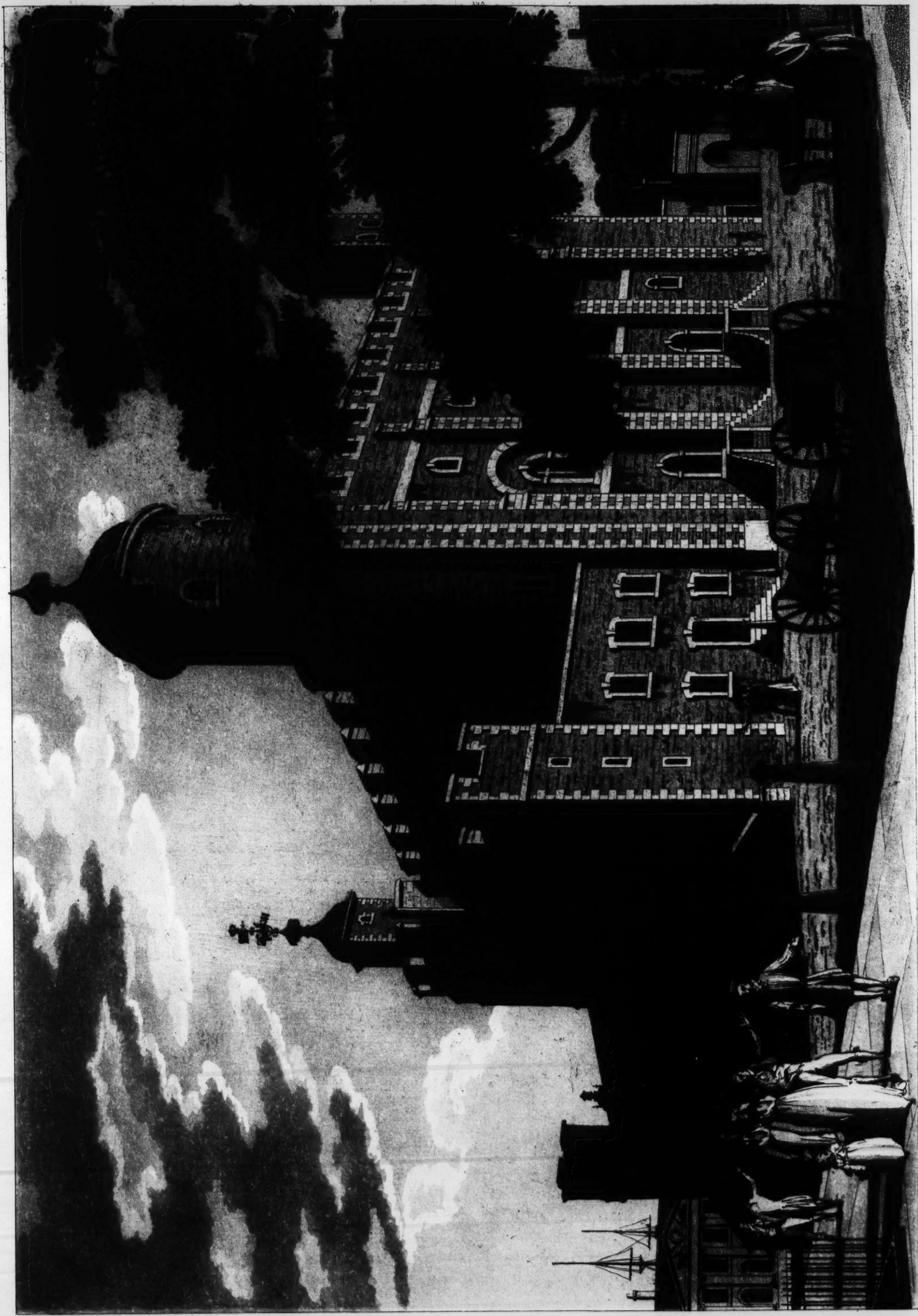
THE TOWER.

*Published May 22<sup>nd</sup> 1799, by T. Mutton.*









THE GREAT COURT OF THE TOWER.

*Published May 22<sup>nd</sup> 1799, by T. Malton.*







apartments, were in the south east angle of the enclosure. Henry III. held a parliament here in 1261, when he had retired hither, for security from the turbulence of the Barons. By him the ancient church, which stood within the walls, was much embellished, and decorated with images of saints, and various paintings and figures in stained glass; a cross was added, and stalls for him and his queen. Previous to this, a plain massive chapel within the white tower, had been used by our monarchs when resident there.

The present church was erected by Edward III; it is the repository of a number of eminent and illustrious personages, whose existence has been terminated within the Tower, or on the adjacent hill. Amongst them are the remains of the beautiful Anne Bullen, and the famous Sir Thomas More. The events which have taken place within this fortress, so frequently mentioned in the annals of this country, and alluded to by our most animated poets, would fill volumes; amongst which, no one creates greater interest, or excites more compassion, than the fate of the two young princes, Edward VI, and his brother; who fell victims to the ambition of their remorseless uncle, Richard III.

The situation of this fortress is well chosen, it being only eight hundred yards eastward of London Bridge; consequently, near enough to protect the city from invasion by water. Since the Restoration, the whole has been thoroughly repaired, the ditch cleansed and deepened, the embankments strengthened by walls of brick and stone, sluices made for letting water in from the river, and such a number of buildings have been added for the purposes of government, and the residencies of the different officers employed, as to give the place internally, the appearance of a town. The most considerable building of modern date, is the new Ordnance Office, seen on the left of the view, Plate LXXVIII, deco-



rated with Ionic pilasters and a pediment; which certainly does not accord with the structure before it, or the situation in which it is placed; but no attention whatever, has been paid to military architecture, in any of the late erections within the walls; and the mass of buildings, surrounding the white tower, presents both internally and externally, nothing but an heterogeneous jumble of civil, military, Grecian, and Gothic edifices; little calculated to impress ideas of strength, or defence.

The Tower is still used as a state prison; within the walls are the Mint, where the coinage of the realm is executed; and in the several armories, are immense depots of ordnance, military, and naval stores; in the arrangement of which, great ingenuity has been displayed. Here also, is the treasury of the crown jewels and regalia, used at coronations, and on other state occasions; and, at the entrance from the hill, is the royal menagerie of wild birds and beasts, which is in general well supplied; all these being publicly shewn to visitors, makes the Tower a place of great resort.

A voyage down the river, from hence to Greenwich, is one of the most delightful excursions, an inquisitive and contemplative mind can possibly enjoy; and must impress a stranger, with the most exalted ideas, of the wonderful extent of the commerce of this country; as nearly the whole course, extending about five miles, is crowded with merchants ships, lading or unlading their cargoes; which, mixed with the number of smaller craft, employed in transporting it to and from the different wharfs, forms a busy interesting commercial scene, not to be equalled in any port of the globe. In perfect contrast to this, is the sublimity of Greenwich Hospital, which opens as you approach, in the grandest manner imaginable; and displays a magnificent extent of building, crowned with two noble domes; finely relieved, by the rising of the









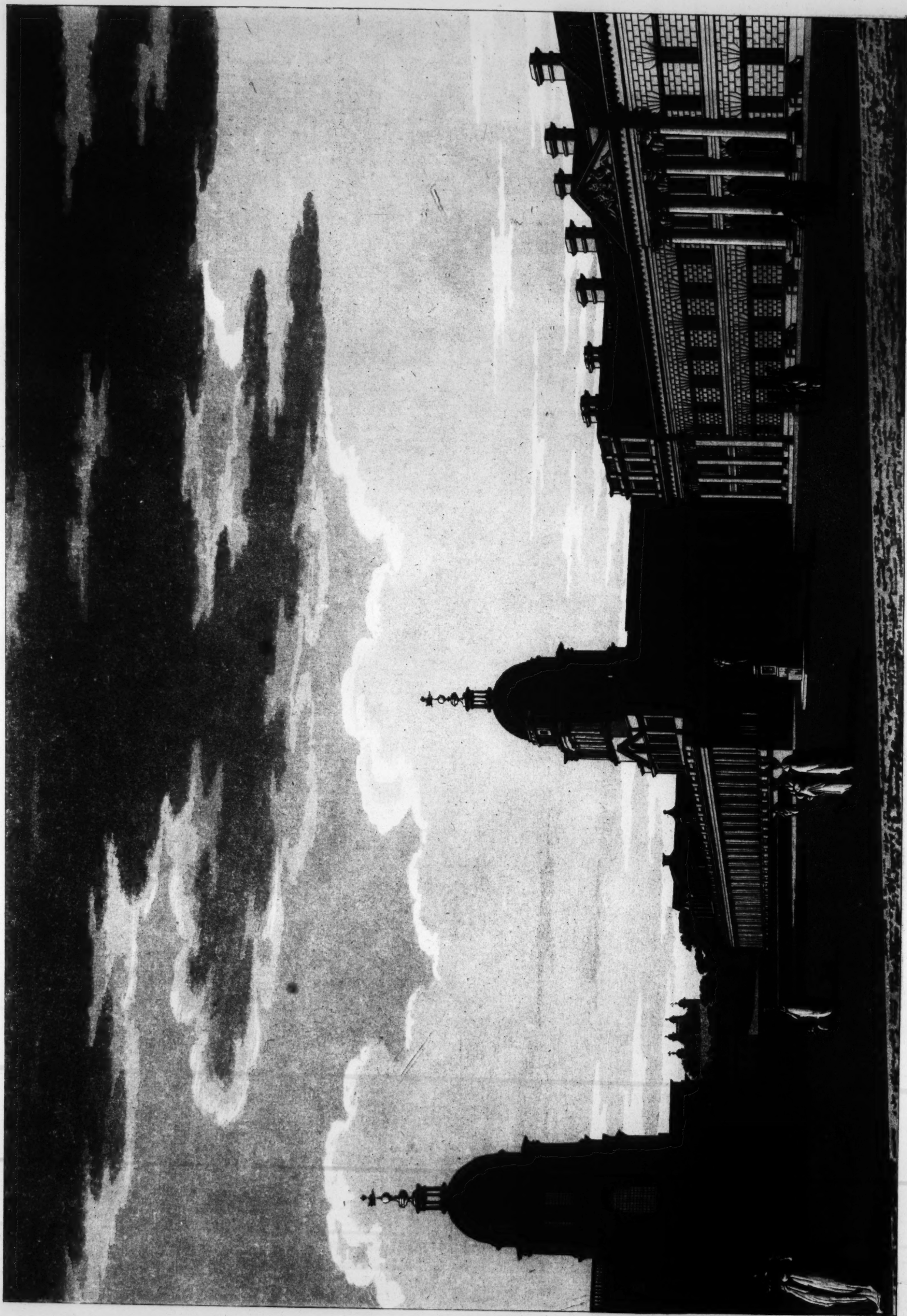
NORTH FRONT OF GREENWICH HOSPITAL.



NORTH FRONT OF GREEN W







THE GREAT COURT OF GREENWICH HOSPITAL.

Published Sept. 2<sup>d</sup> 1799. by T. Mullen.









NORTH FRONT OF THE CHAPEL AND HALL OF GREENWICH HOSPITAL .

*Published Sep<sup>r</sup> 2<sup>d</sup> 1799, by T. Malton.*



hills and woods in the park behind, the whole forming a superb coup d'œil. In Plate LXXIX, is shewn nearly the whole extent of the front next the river; which, although some objections may be made to the composition, must give considerable delight to the spectator. The vast extent, and the beauty of its situation, is particularly striking. Plate LXXX, displays the great court, with the entrances to the hall and the chapel, under the Doric porticos, which form the basement under the domes. The noble ascent of steps between these buildings, and the extent of colonade receding beyond them, produce a grandeur of effect, superior to any other structure in this country; and is another instance of the transcendant abilities of Sir Christopher Wren. In the distance is seen the Royal Observatory, from whence our geographers compute the degrees of longitude. It stands in a beautiful park, immediately behind the hospital, and deserves the attention of the curious, as also of the picturesque observer; as from this spot, the several views of the river and shipping, with the metropolis in the distance, afford the greatest pleasure. The want of a suitable central structure at the extremity of these colonades, to terminate this grand vista, and combine the several parts of this majestic edifice into one whole, is so obvious, that every judicious spectator is astonished such a building has not been erected; either as a residence for the governor, or for some other purpose beneficial to the institution.

I could with pleasure give a variety of picturesque views of this noble structure, if the limits of my work would permit; but I am obliged to confine myself to one more, which is the subject of Plate LXXXI; it represents the avenue between the porticos, and the principal wings of the great court; and is so exceedingly picturesque, that I could not resist the temptation to insert it, although I do not know that it explains more of these buildings, than the former views exhibit.



Considering the whole of this great pile, combined with the beauty of its situation on the river, and of the country about it, no structure appears to more advantage, and the effect altogether, is truly grand and impressive; but the design is much too magnificent for the purpose to which it is appropriated, and gives the spectator more of the idea of a royal palace, for which it was originally intended, than a receptacle for invalid seamen. The chapel was destroyed by fire in 1779; it has been rebuilt from the designs of the late Mr. Stuart, but is infinitely too delicate in its decorations, for the congregation which generally assemble there, and totally incongruous to the simple grandeur of the exterior. The superfluous money which has been expended upon this work, which, I have been informed, cost altogether 80,000 pounds, had been better applied in erecting a proper termination to the whole, as before mentioned.

This fabric was erected by order of Charles II, on the site of an ancient palace belonging to the crown of England, and was intended for his own residence, but Charles did not live to complete his design; and William III. converted it into an asylum for the naval defenders of their country; where about two thousand invalid seamen, with a governor and other officers, find a safe and quiet harbour, after the dangers and fatigues of a perilous profession.

At Deptford, about a mile from hence nearer to London, is one of the royal Dock Yards, famous for being the one, wherein Peter the Great, Czar of Moscovy, worked as a common shipwright, for the laudable purpose of attaining knowledge in the practical part of naval architecture.

Upon relanding at the Tower, and ascending Tower-hill, a very pleasing structure presents itself, which has lately been erected by Mr. Samuel Wyatt, for the Brethren of the Tri-









THE TRINITY HOUSE.



nity-House; it is the subject of Plate LXXXII, and is a great ornament to the neighbourhood. The Society of the Trinity House, have the care and regulation of every thing that regards the safety of shipping, and the coast; they examine the masters of his Majesty's ships, appoint pilots, and erect lighthouses and beacons. The corporation is governed by a Master, four Wardens, eight Assistants, and eighteen Elder Brethren; it was first instituted by Sir Thomas Spert, Comptroller of the Navy to Henry VIII, in the year 1515.

In our progress from hence to the Minories, we cannot but regret, that the middle row of houses which divides Towerhill, should not have been removed before the Trinity House was erected; as it might then have become the central object, in an area of great extent; and would no doubt, in a very short time, have occasioned great improvements in the general appearance of the surrounding buildings. From this place to the eastward, through an extent of above two miles, there is nothing to engage the attention of the picturesque observer; as this district is chiefly occupied by warehouses for storing merchandize, and inhabited by persons dependant on commerce; we shall therefore proceed along the Minories, a spacious and well built street, of good trade, towards Aldgate; situated at the upper end of Leadenhall Street, and leading on the right into Whitechapel; a street or market, of half a mile in length, of a noble breadth, and terminated by a respectable church, though of no great beauty. This is the principal entrance into London from the Essex road.

From hence, passing through Houndsditch, we arrive again at Bishopsgate Street, opposite the church, which from this point makes a very respectable appearance. At the upper end of this street, is another called Shoreditch, one of the entrances into London from the northern road; ornamented by



a very pleasing church with a Doric portico, crowned with a handsome steeple, built by the late Mr. Dance. Opposite to Shoreditch Church, is a road that leads to Old Street Road, where the appearance of the new Lunatic Hospital, lately erected by the present Geo. Dance, Esq. is very striking from its great extent; but the object is altogether so plain, and composed of so few parts, although perfectly suited to the purpose, that I have declined giving a representation of it. Turning on the left, we soon arrive at Finsbury Square, situated on the northern side of Moorfields. This square was built within these few years, on a part of the fields, and is a prodigious improvement of this great entrance into the metropolis. We may hope that the remaining area of Moorfields, the south side of which is entirely occupied by Bethlehem Hospital, already described, will, in the course of a few years, be rebuilt in a similar manner; which will doubtless be as advantageous to the revenues of the city, to which the property belongs, as to the respectability of the place.

From hence, pursuing our route down Chiswell Street, we come to Smithfield, an area of great extent; in former days the principal theatre of the splendid tilts and tournaments, to which our monarchs and nobility resorted; here accusations were decided by duel; and here many martyrs, have at the stake, testified the sincerity of their religious opinions, and their attachment to the doctrines of the reformation; here also the rebel Wat Tyler, met with the punishment due to his treason and insolence to Richard II, from the dagger of the gallant Walworth, then Lord Mayor of London. Smithfield is now the only market in the metropolis for cattle, sheep, and horses; but as many ill consequences are occasioned, by the driving of bullocks from hence through crowded streets, to the different places of slaughter; it is to be lamented, that the market for this purpose, is not removed to a small distance from town; where the area appropriated









S.<sup>t</sup> BARTHOLEMEW THE GREATER

*Published May 15<sup>th</sup> 1800 by T. Maiton.*



for it, should be surrounded with slaughter-houses, and the cattle killed on the spot; this would not only prevent all accidents, but also tend to the salubrity of the metropolis, by keeping such nuisances at a distance.

On the east side of this market, stood the Priory of St. Bartholomew, which was of considerable extent, as may easily be traced; part of the great church, and of the cloisters adjoining, still remain. That part of the church, which is now the parochial church of St. Bartholomew the greater, was only the choir of the ancient building; and from these remains we have reason to conclude, that the fabric in its original state, was a work of extraordinary beauty. It is of the purest Saxon architecture, with short massy columns, supporting semicircular arches; over which, it is evident there has been an open gallery, formed by an arched colonade, now filled up. The continuation of the side aisles in a semicircular sweep, round the eastern end of the church, has a novel and beautiful effect. Near to the altar is a monument of Rahere, the founder of the priory. He was minstrel or jester to Henry I, and a man of dissolute life; but being alarmed by a horrible dream, as the legendary tale informs us, was relieved from his distress by St. Bartholomew; who directed him to found this priory, and dedicate it to him. Rahere was the first prior. The revenues at the dissolution amounted to 653l. 15s.

Plate LXXXIII, exhibits the present internal appearance of this church, taken near to the monument of Rahere; the balcony over the first arch, as well as the monument, is of a more modern stile of architecture than the rest of the structure.

St. Bartholomew's Hospital, which stands immediately behind the south side of Smithfield, is the noblest monument of



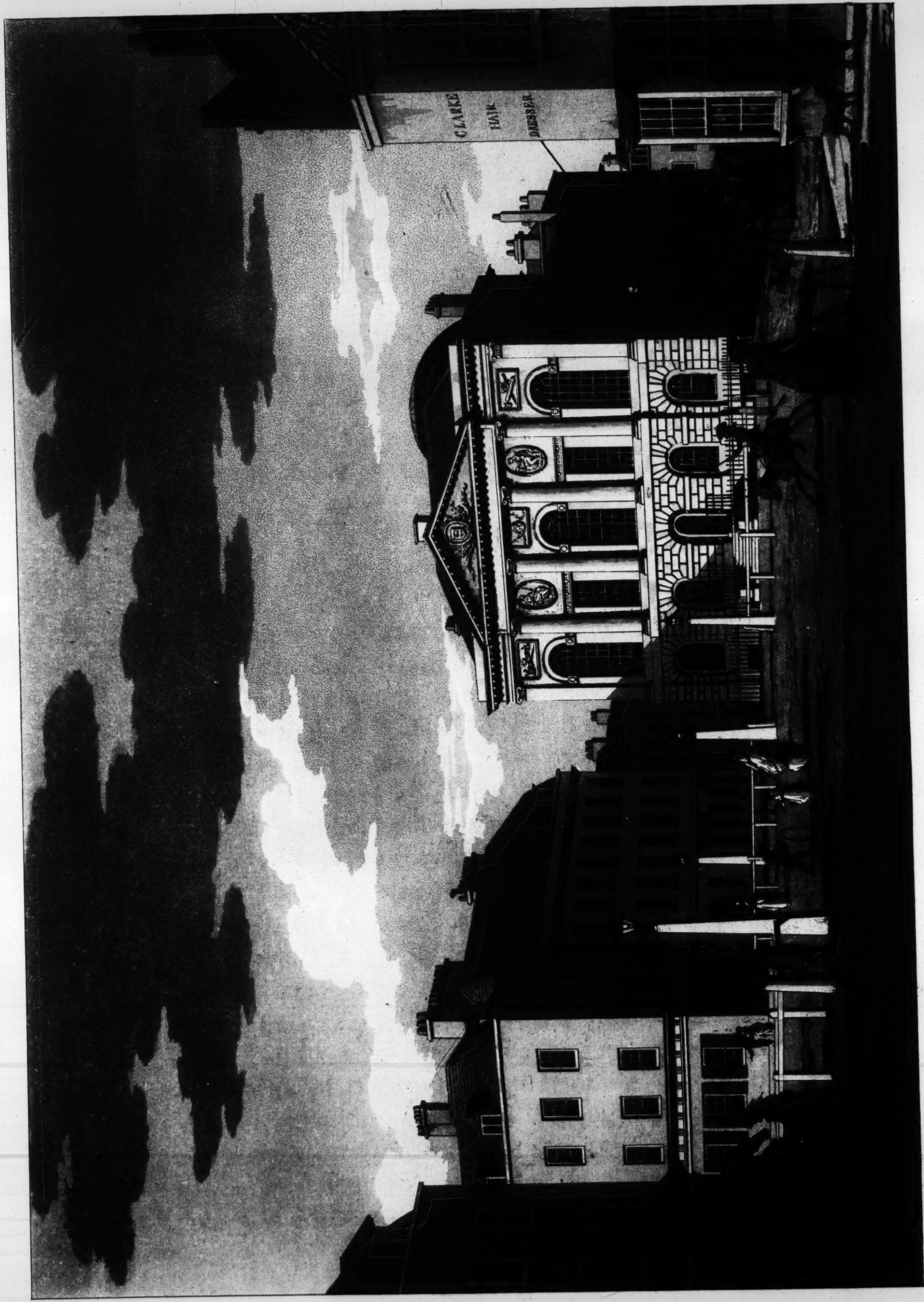
the piety of Rahere; who obtained leave from his royal master, to build on this spot, which was then a waste piece of ground, an hospital for a master, brethren, and sisters; for the relief of poor diseased persons till they recovered, for the delivery of distressed pregnant women, and for the support of all children whose mothers died in the house, till they attained the age of seven years. The care of this institution was allotted to the priory; but at the dissolution, it was vested by Henry VIII in the mayor and corporation of the city of London; in whom it has continued ever since. The present building, which forms a square, was begun in 1729, and is a very respectable structure; but too much crowded, and enclosed by the houses of Smithfield, and the adjacent streets. There is a small church adjoining, and belonging to the hospital, called St. Bartholomew the less; the inside of which has lately been refitted by George Dance, Esq. in the Gothic style; and is well deserving of attention, for beauty of design, and elegance of execution. The plan is octangular, and the ribs from the columns meet in the center. The two arched gateways to this Hospital, by which we enter from Smithfield, are heavy and clumsy in their proportions; and it is to be wished that instead of them, the quadrangle had been laid open to Smithfield market, which would have given some degree of dignity, to the appearance of this large area.

A little to the northward of Smithfield, one of the many Gates, which formerly led into the city of London, still exists; it is called St. John's Gate; and is well known, by its having for upwards of sixty years, embellished the title-page of the Gentleman's Magazine; the first established periodical publication of the kind. As a building, it is neither remarkable for strength nor beauty. Through this gateway, we pass across St. John's-square, to Clerkenwell-green, as it is termed; at the west end of which, the new Sessions-house for the county of Middlesex is erected; in itself a very pleasing struc-









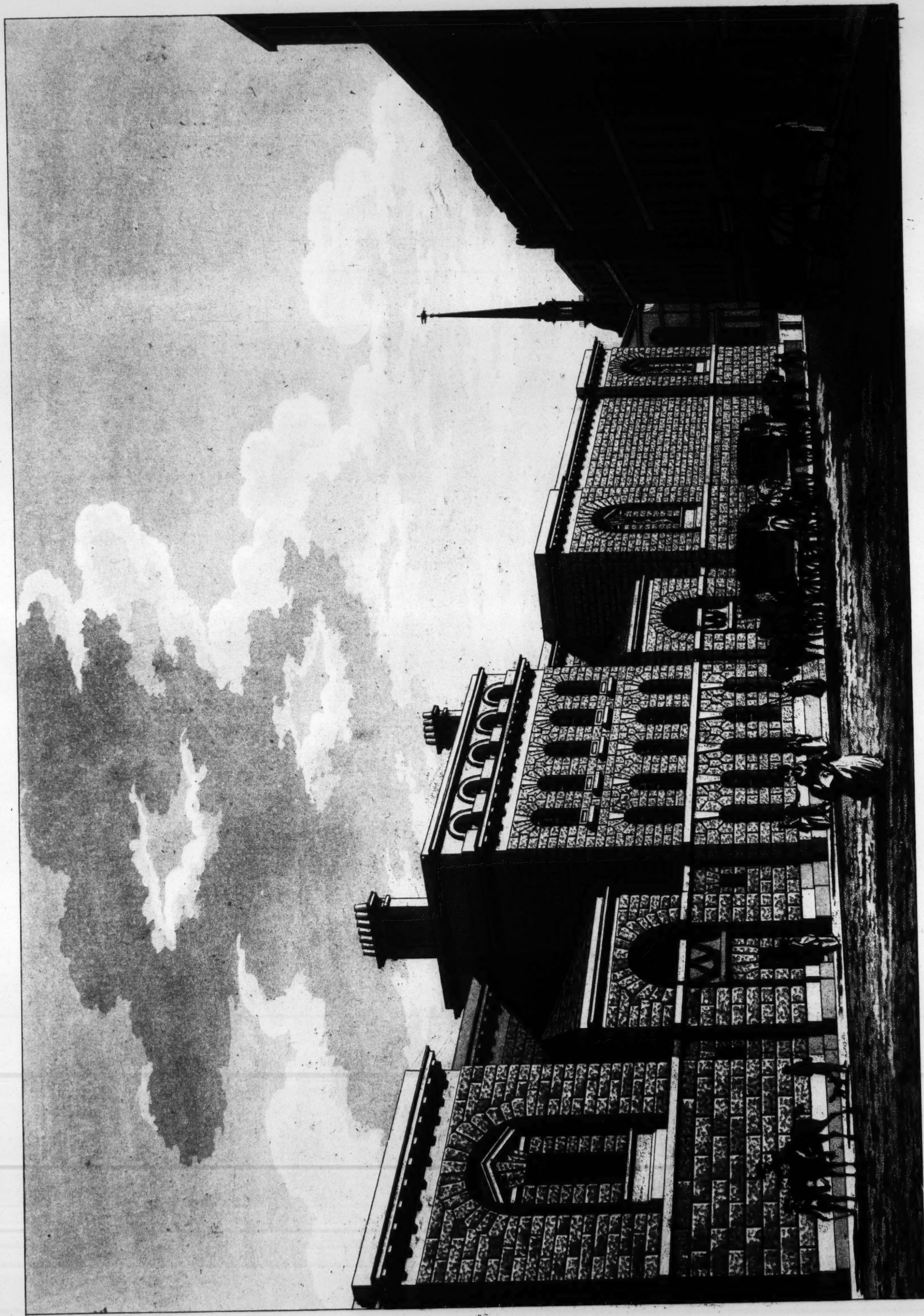
The SESSIONS HOUSE for the COUNTY of MIDDLESEX

*Published Nov. 30. 1799 by T. Malton.*









NEWGATE.

*Published Nov. 30. 1799 by T. Mullen.*



ture; and very conspicuously situated. Plate LXXXIV. It was erected in 1782, from the designs of Mr. Thomas Rogers.

Returning again into Smithfield, and passing down Giltspur-street, lately laid open to the east end of St. Sepulchre's Church, we come suddenly upon Newgate, the principal prison of the city; which evidently tells the purpose for which it was erected; and reflects great credit on the architect, George Dance, Esq. It is the subject of Plate LXXXV. The new prison at the corner of Giltspur-street, called the City Compter, was also designed by the same gentleman; and is equally characteristic of its destination.

From hence we descend Snow-hill to Holborn-bridge, the northern extremity of Fleet-market; a pass, which calls loudly for the hand of improvement, to render so great a thoroughfare more commodious. After rising Holborn-hill, the street presents a very respectable appearance; though it is much disfigured by the group of buildings called Middle-row, and not embellished by any structure of importance.

About half way up this street, a little to the left, is Lincoln's-inn-fields; one of the largest squares in this metropolis; originally laid out by Inigo Jones, and intended to have been built after an uniform design; which, for what reason we know not, was never carried into effect. From the beauty of one of the elevations, in the center of the western side, some idea of the magnificence of the whole may be formed. The house adjoining, has been erected in the same style, but not exactly corresponding; the alterations from the original, are far from improving its appearance; for what it has gained in height, it has lost in proportion. This ill-judged variation, has been an injury to this side of the square; of which, these two houses, if they had been uniformly built, would have formed a re-



spectable center, ornamental to the whole; but, as we have frequently remarked in the course of our tour, it is very difficult to reconcile the interests of individuals, with public ornament; or to find many persons, whose tastes are so conformable to each other, as to unite them in projects for public improvement. The eastern side, is occupied by the garden belonging to the court of Lincoln's-inn; where the late Sir Robert Taylor erected part of a building, intended for chambers; which if it had been completed, would have had a noble effect, with the advantage of the largest area in London before it.

A little higher in Holborn, we arrive at Southampton-street, leading into the middle of Bloomsbury-square, opposite to Bedford-house; which occupies the whole of the north side of the square. No mansion in town has the advantage of such a beautiful situation; the garden front in particular, commands a delightful view of Hampstead and Highgate; and although the house wants elevation, and dignity, to render it worthy of the owner; yet we are surprised to hear, that a situation so peculiarly favourable for a town residence, is shortly to be sacrificed to the more profitable purpose, of letting the ground on building leases.

A little to the westward of this square, we come to St. George's Church, Bloomsbury; represented in Plate LXXXV, which exhibits the portico: over it the steeple appears, a singular composition, which is placed on one side of this structure. It has been rather the fashion to abuse this edifice, but I must confess, I do not see the reason why: the portico, although inferior to St. Martin's, from which it seems nearly to be copied, is certainly magnificent; and the steeple, which is stigmatized by Mr. Walpole as a masterpiece of absurdity, has some claim to originality and beauty; this would be more readily admitted, if the cumbrous supporters of the





S<sup>T</sup> GEORGE'S BLOOMSBURY

*Published Nov 30 1799 by T Malton.*

*Plate 96.*







arms of England at the angles of the pyramid, were either removed altogether, or placed couchant at the corners of the basement; their present appearance is certainly very disgusting. The pyramid is terminated with a statue of George I. The internal of this church is lightsome and convenient, but has no claim to elegance; which you seem to expect from this grand approach. Nicholas Hawksmoor was the architect: it was completed in 1731.

Not far from this church is Montague-house, formerly the residence of the Dukes of Montague; which was purchased by Parliament in 1753, for the reception of the Sloanian Library, and Collection of natural history and antiquities. On this library and collection Sir Hans Sloane expended 50,000*l.* and left it by will to the Public; on condition, that the nation should pay 20,000*l.* to his executors. The collection has since been enriched, by a vast number of specimens in natural history, and a variety of curiosities of every kind, the gifts of different individuals.

The Cottonian Library, and the Harleian Manuscripts collected by the Oxford family, were also purchased by Parliament, and deposited here. To these have been added a collection of books, given by Major Edwards; and the royal libraries of books and manuscripts, collected by the several Kings of England, presented by George the Second; and recently, the collection of the learned Mr. Cratcherode.

The Museum is under the management of forty-two trustees: twenty-one of the principal officers of the state are trustees by virtue of their situations; six more are the representatives of the Sloane, Cotton, and Oxford families; and fifteen are elected by those already mentioned. The trustees appoint the librarian, and the other gentlemen, with their assistants; who have the care of the different departments of



the Museum, and reside in the wings of the building. These offices have been constantly filled by men of high respectability in literature, and, to the honour of this institution, it may be justly said, that its patronage has been exerted, and its pecuniary concerns administered, with unexampled wisdom and purity. The public is admitted to see the collection every day, at stated hours, with tickets, which are procured by application at the Porter's lodge; and the visitors are attended through the rooms by the gentlemen in office, who take this duty in rotation. The books and manuscripts of the library are not permitted to be taken out of the Museum; but literary men may consult them, at stated hours, in the reading-room, where they have every necessary accommodation, and are attended by the librarian or his assistant. The building is large, with extensive wings, and a court in front, enclosed by high walls, in the gloomy style of magnificence, which prevailed in the seventeenth century; but with regard to appearance, it has little to recommend it. The gardens are spacious, and afford an agreeable walk to the families of the neighbourhood.

In Bedford-square, which is situated a little to the west of the British Museum, we have an example of the beauty resulting from an uniform design, carried into execution under individual direction; and an instance of the deformities, which are too frequently occasioned by the shackles of interested speculation. Each of the four sides of this square has a pediment in the centre, supported by pilasters; but on two of the sides the pediments extend over two houses, and have a pilaster in the middle; destroying that appearance of unity which is the characteristic of a pediment. It is scarcely to be imagined that such a fault could be committed, at a time when architecture has been so much studied and improved; yet justice requires it to be told, that the gentleman who made the design, felt this impropriety, and would have removed it;









FITZROY SQUARE.

Engraved by W. H. Sturt and published by J. Smith.



but the builder, who held the ground under the Duke of Bedford, having limited the number of houses, and determined to have a pediment on every side, could not be prevailed upon to alter his arrangement.

Passing from Bedford-square to the north-west, through Tottenham-court-road and Grafton-street, we arrive at Fitzroy-square, of which only two sides are completed; the work having been checked in its progress by the war of the French revolution. The houses of this square are faced with stone, and have a greater proportion of architectural embellishments than the houses of any other square in London. The building which forms the centre of the eastern side is well proportioned, and beautiful; but would be much improved by a little more variety in the size and decoration of the windows. The two sides of this square are the subject of Plate LXXXVII.

Near Fitzroy-square, to the east, is Portland-place; one of the most regular and spacious streets in the parish of Marylebone; where the improvements in building have been carried to the utmost extent, in whatever can add to the cheerfulness, and comfort of a London house. This street is 125 feet wide, terminated at the south end by Foley-house, and at the north end by an open railing, which separates the street from a field, extending to the new road. The ample width of the foot pavement, the air flowing in from the north, and the prospect of the rich and elevated villages of Hampstead and Highgate, cause Portland-place to be an agreeable summer promenade, and it is frequented, in an evening, by all the beauty and fashion of the vicinity. The public is indebted for this fine street to the ingenuity of Mr. Adam, and a restrictive clause in the agreement between the Portland family, and the ancestor of the present Lord Foley. When the latter determined to build Foley-house, in the fields near

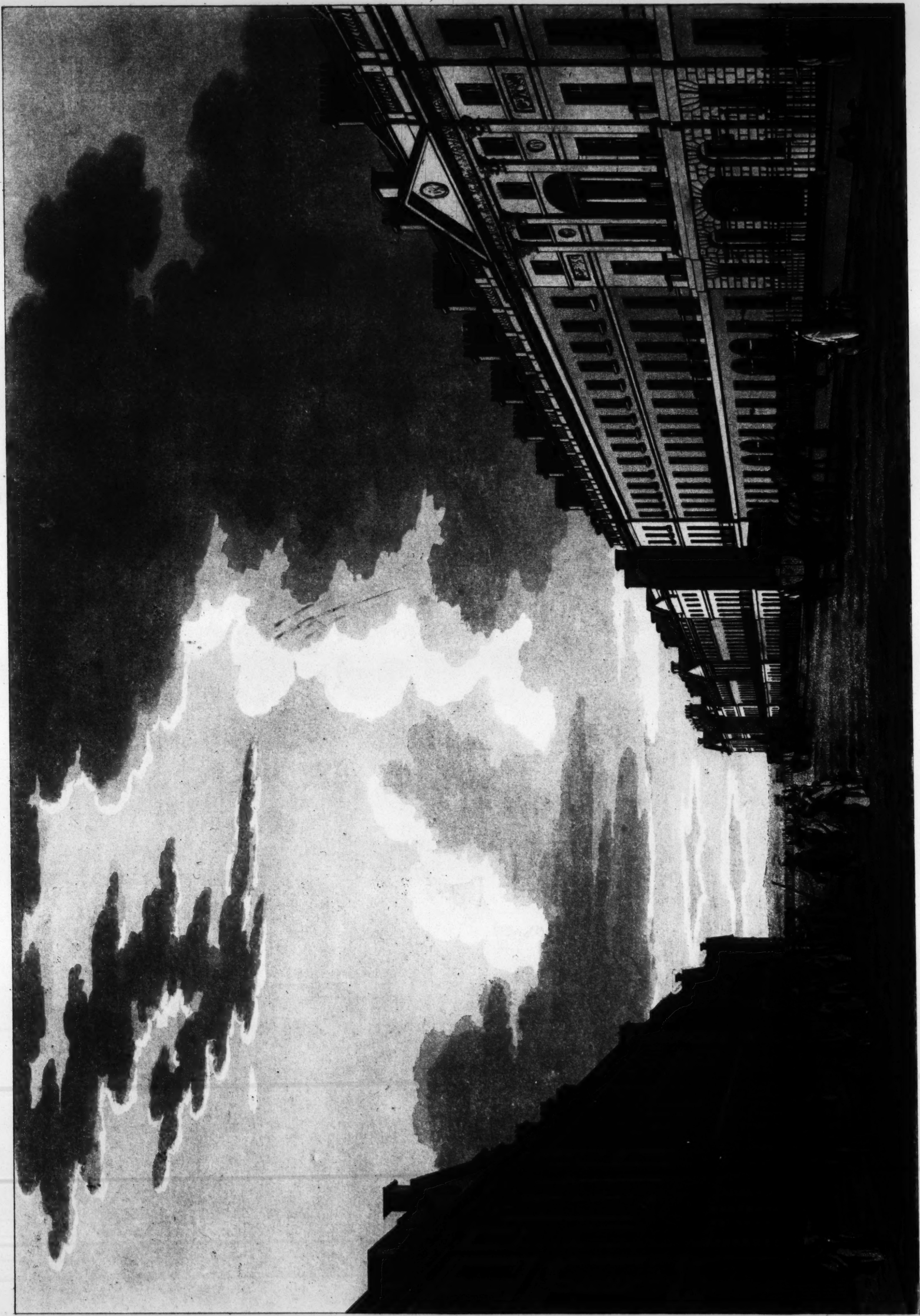


Cavendish-square, he stipulated that no other building should be erected upon the same estate to the north: this stipulation, it is probable, had no other object, than to prevent any accidental nuisance to Foley-house; but when the riches which flowed into the country, after the peace of 1760, had excited a rage for building, and houses rose like exhalations in the parish of Mary-le-bone, both parties discovered its importance; the ancestor of Lord Foley then saw the cheerfulness of his house preserved by the force of this stipulation, and the Duke of Portland felt that his projected improvements were checked by the same means. Mr. Adam contrived, in some measure, to reconcile these jarring interests, by making a street, equal in width to the whole extent of Foley-house; thus conforming to the letter of the covenant, without materially affecting the prospect, or obstructing the ardour of speculation. Foley-house possesses an enviable situation, and would scarcely be rivalled by any house in London, were it a little more elevated, and the wall which separates the garden from Portland-place exchanged for an open railing. This situation, however, is a considerable inconvenience to the street, and deprives it of an approach from the south.

Portland-place is the subject of Plate LXXXVIII; the view commences near the middle of the street, looking northward. Of the two piles of building which first present themselves, that on the west side is the town residence of the Earl of Mansfield; that on the east consists of two houses, which are finished internally with an elegance equal to their external appearance: these were built from the designs of Robert Adam, as indeed were the greatest part of the houses in this street: they bear the characteristic marks of his taste, and deserve great praise, as central embellishments to the whole.

By a zig-zag communication round the house of Lord Foley

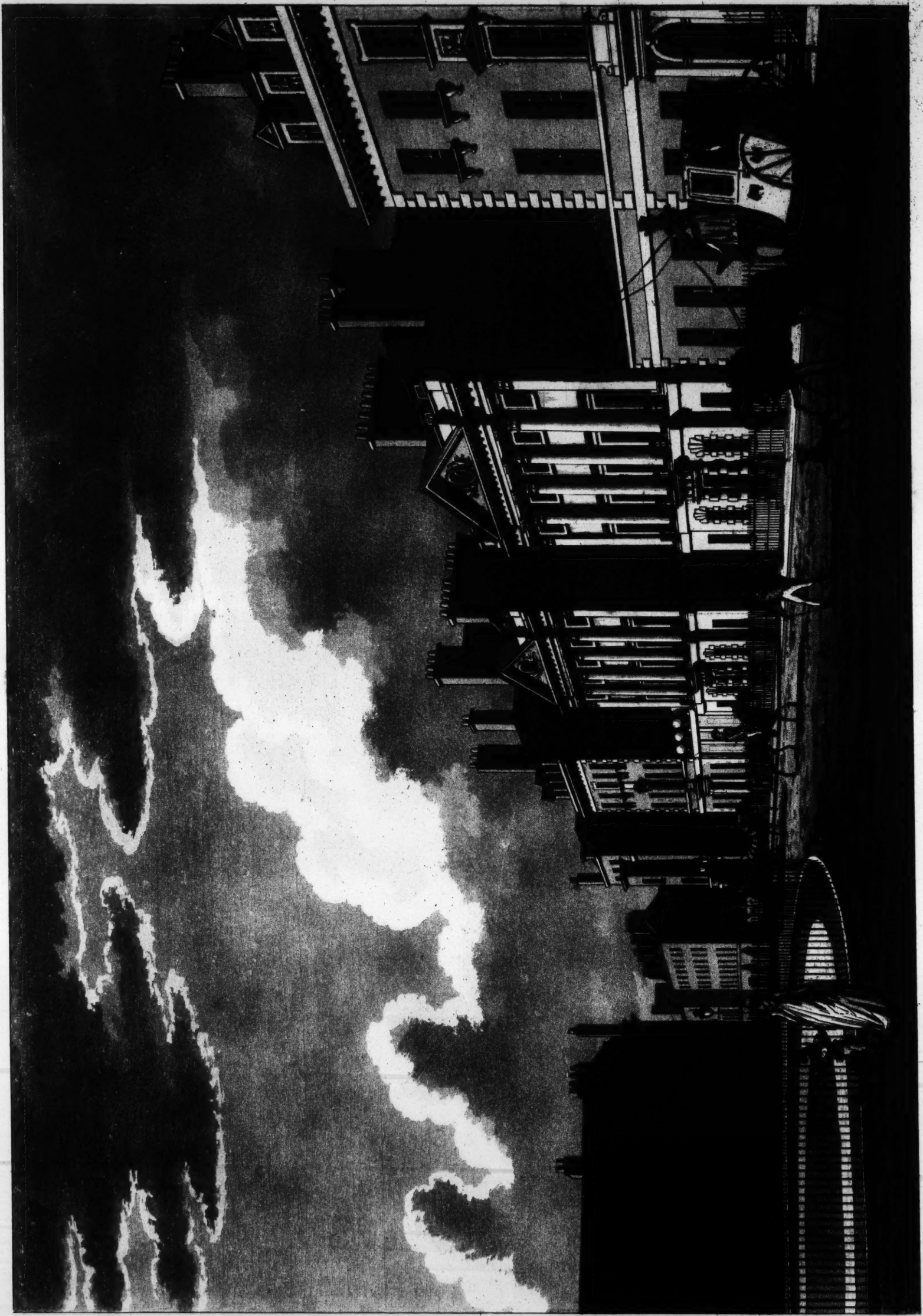




PORTLAND PLACE.

*Published May 15<sup>th</sup> 1860 by T. Manton.*





CAVENDISH SQUARE.

*Published July 28. 1800 by T. Agnew.*



and that built by the late Duke of Chandos, now belonging to Mr. Hope, formerly of Amsterdam, we arrive at Cavendish-square; Plate LXXXIX, in which the town residence of Earl Harcourt, one of the few houses in London remaining from the hand of Inigo Jones, stands in a court-yard, inclosed by a lofty brick wall, with a gate-way of the Doric order, worthy of the attention of the student in architecture. The north side of the square, is distinguished by two houses fronted with stone, which occupy a part of the site of the palace, projected by James Duke of Chandos; of which the house lately occupied by the Princess Amelia, and the corresponding brick house at the north-east corner of the square, were intended to be the offices. What the body of the house was to have been, perhaps now it is not possible to know; but its magnificence was undoubtedly intended to correspond with the wings; of which, one was sufficient for the residence of a princess. Rumour has circulated, that a spacious road, planted with a double row of trees on each side, was to have connected Cavendish-square, with his villa at Canons near Edgware; an idea, corresponding in grandeur, with the rest of his grace's designs.

This splendid nobleman had the misfortune to fall under the censure of Pope, who in his epistle to Lord Burlington, lashes the taste of the duke, with more severity than justice. A passion for magnificence, is certainly no crime in a man of rank and fortune. On this foundation alone, many princes and kings have erected a fabric of fame, which has cast into oblivion a thousand vices. The Duke of Chandos appears to have been a munificent patron of the arts; and as it may be reasonably supposed that he employed the best artists of his time, he would probably have been celebrated for taste, if their proficiency, had been equal to the employment he gave them. It is enough that opulence has a passion for the arts; it is the



province of the artist to create such objects as are worthy of it.

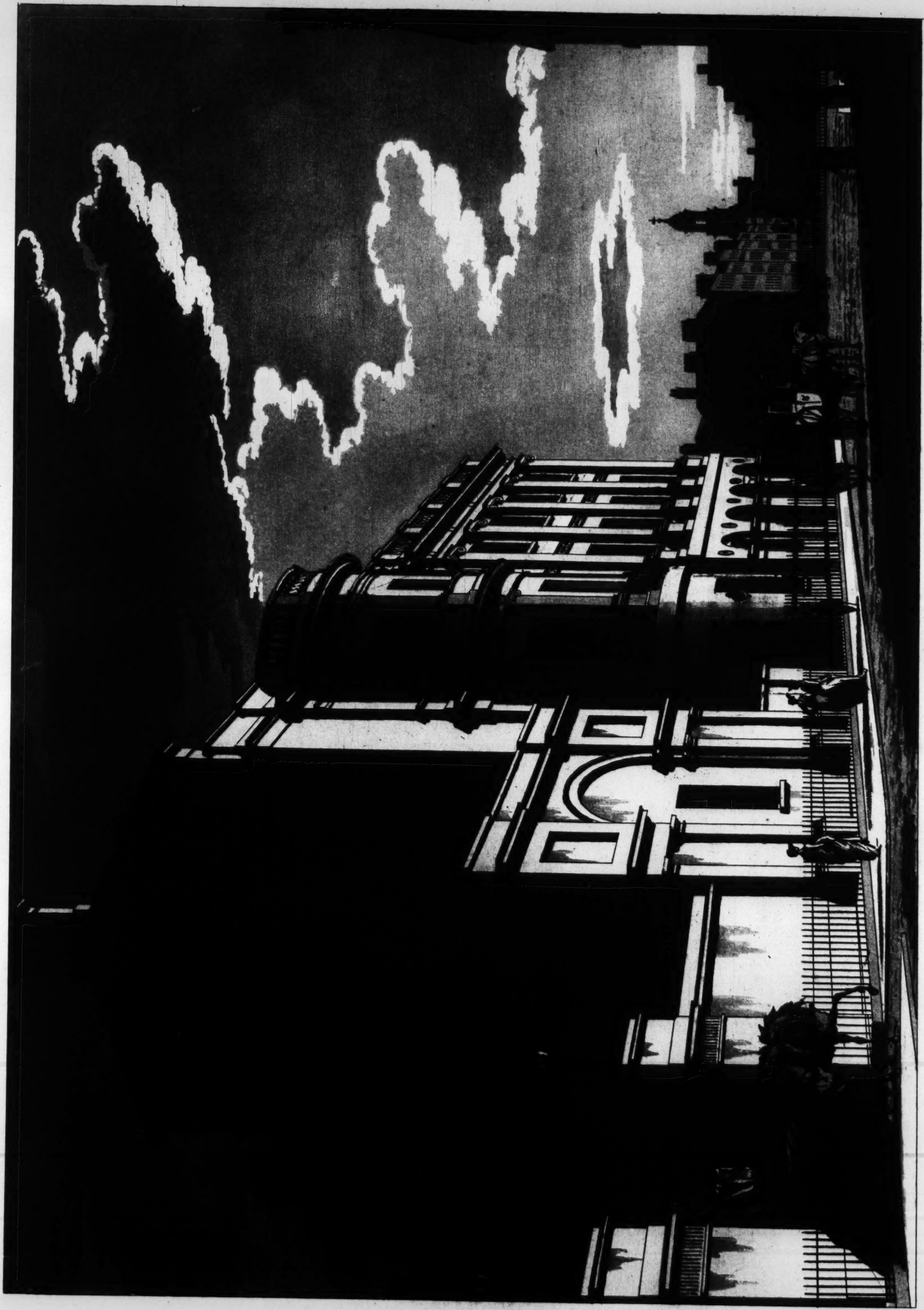
The houses in Cavendish-square which introduced these reflections, are decorated with columns and pilasters of the Corinthian order; and notwithstanding the narrow passage which separates them, they are a great embellishment to this square. The equestrian statue of William Duke of Cumberland, the uncle of his present majesty, in the center of the area, is only valuable for its likeness to that prince.

On passing down Holles-street, we have a view across Hanover-square, terminated in a very picturesque manner, by the portico and steeple of St. George's Church. This view, which has more the air of an Italian scene, than any other in London, is represented in Plate XC, taken from Oxford-street; in which the town residence of Lord Harewood, another example of the taste and abilities of Mess. Adam, is the principal object on the left.

Oxford-street, which we have here crossed about the middle of its length, extends above a mile from east to west; passing in its course, and looking into, six of the principal squares; that is to say, Soho, Hanover and Grosvenor squares on the south, and Cavendish, Manchester and Portman squares on the north. It is a spacious street, and one of the most considerable for trade in this quarter.

Hanover-square, was built soon after the accession of the Brunswick family, to the throne of these kingdoms; and, as well as George-street, exhibits many examples of the German stile of architecture in private houses. This square has little to recommend it, beyond the beauty of the scene before mentioned; of which, more will be said hereafter. For the present we shall quit Hanover-square on the west



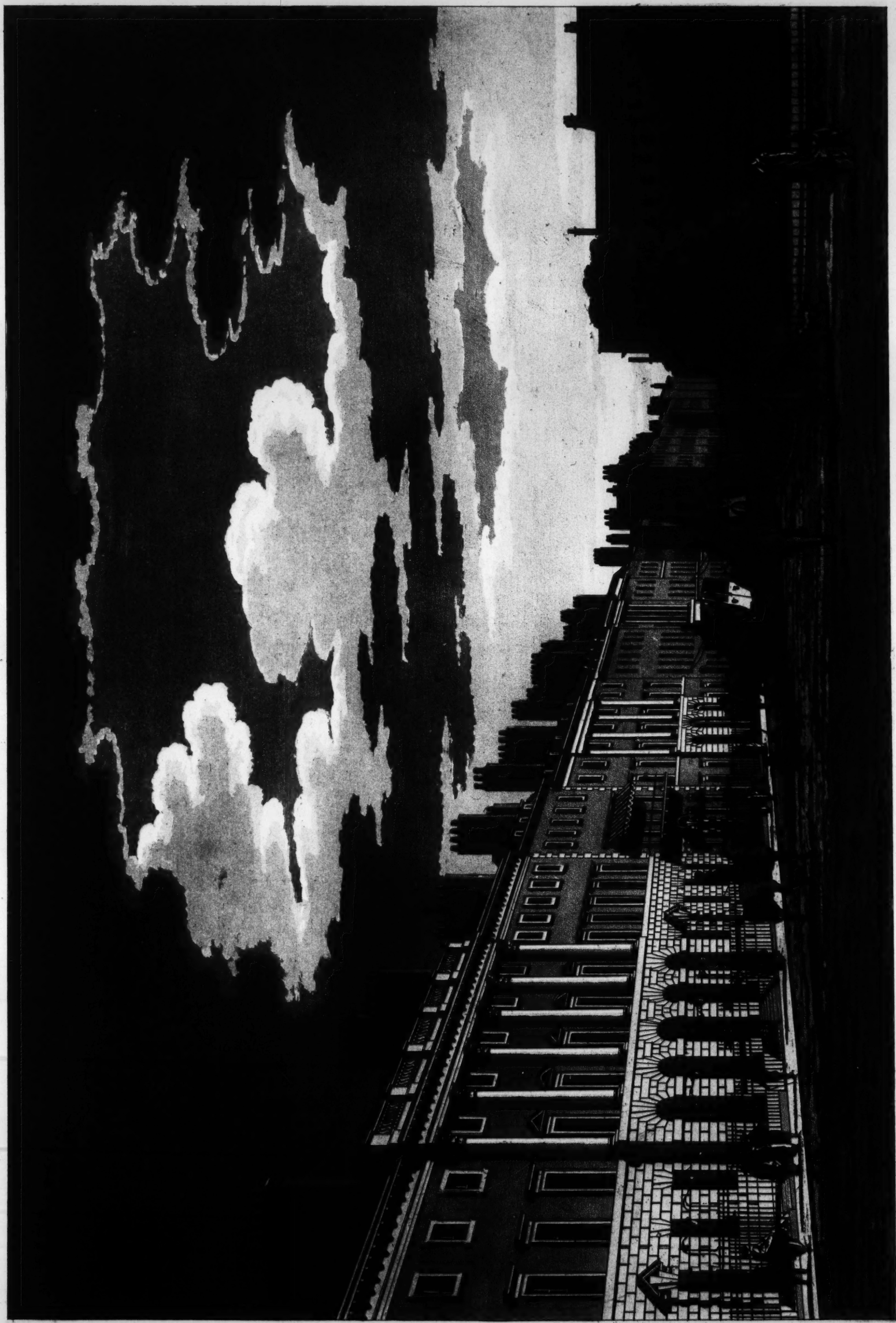


HANOVER SQUARE.

*Published July 28, 1800 by T. Dalton.*

*Pl. 90.*





GROSVENOR SQUARE.

*Published July 28, 1860 by T. Agnew.*



side; and, crossing Bond-street, pass through Brook-street, to Grosvenor-square; which, excepting Lincoln's Inn-square, is the largest in the metropolis, as it is the most fashionable. Grosvenor-square, from the elevation of its site, the beauty of its central garden, its vicinity to Hyde Park, and the salubrity of the air, is justly entitled to the preference it has always received. To the buildings we cannot give much praise; yet, although the east side is the only one built on a uniform plan, this square has an air of grandeur not perceivable in any other; the houses are in general large, with bold projections; and some of them are decorated in a stile of magnificence, which gives dignity to their less adorned neighbours.

The town residence of Earl Fitzwilliam, which forms the centre of the east side, and is the largest house in the square, was new fronted by the late Marquis of Rockingham; but not in a stile corresponding with its advantageous situation, or with the taste of the owner of Wentworth House in Yorkshire. The view in Plate XCI, is taken from the south-west corner of Upper Brook-street, and exhibits the north side, and part of the east side of the square. The first house is the residence of the Earl of Leicester. The second, distinguished by six columns of the Corinthian order, was sold by the Earl of Thanet to Paul Benfield, Esq. and is now the property of Richard Thompson, Esq. of Wetherby Grange in Yorkshire. The two next houses belong to Lord Sonds and Lord Viscount Courtney respectively. On the east side, at the north-west corner of Lower Brook-street, is the residence of the Dowager Lady Lincoln; and through the trees we discover parts of the houses of Lord Penryn, the Marquis of Bath, the Duke of Beaufort, and Earl Fitzwilliam. In a word, to enumerate the inhabitants of this square, is to give a list of a considerable portion of the British peerage. Earl Grosvenor, the owner of this immense property, resides



on the south side, in a house not distinguished by any particular decoration.

Proceeding from Grosvenor-square northward, through North Audley-street, and again crossing Oxford-street, we arrive at Portman-square; which is justly esteemed the next in beauty, as it is in dimensions. This square is built with much more regularity than Grosvenor-square; but the uniformity of the houses, and the small projection of the cornices, are not favourable to grandeur and picturesque effect. Irregularity of form, certainly adds to the apparent magnitude of an object, and to the grandeur of a number of objects, if they be not individually mean, and is therefore preferable to insipid uniformity. From the north-east corner of Portman-square we are conducted by Berkeley-street into Manchester-square, a small neat square, of which three sides are occupied by plain and respectable houses of a moderate size. This square was originally intended to be dignified with the name of Queen Anne, and was to have had a handsome parochial church in its centre; but the design was not carried into execution, from causes unknown; after the ground on the north side had laid a long time vacant, the Duke of Manchester determined to build his town residence there, and in compliment to his grace, the square was named Manchester square. The front of this house, which occupies the greatest part of the north side, deserves little praise; and the two white houses, which are at the north-west and north-east angles, appearing like wings to the principal building, are uncommonly mean. Manchester House was purchased by the king of Spain, as a residence for the Spanish ambassador; and has since become the property of the Marquis of Hertford, who has improved it considerably under the direction of Mr. Wyatt. The late ambassador from Spain erected a small chapel in Spanish-Place, on the east side of his house, from the designs of Mr. Bonomi, which



for its classic purity of style, deserves the attention of all lovers of architecture.

Through Duke-street we now return to the east side of Grosvenor-square, and passing through Lower Grosvenor-street, and Davis-street, we arrive at Berkeley-square; which is of considerable extent, adorned with an equestrian statue of his present majesty George the Third, in a good style, by J. Wilton, Esq. R. A.; and inhabited by several of the first nobility, though deformed with many shops and houses unworthy of such a situation. This square rises with a gentle slope from south to north, which gives the houses on the north side, a view over Lansdown and Devonshire gardens; a situation which deserves to be better occupied. The ground is the property of Earl Grosvenor, and will doubtless be differently arranged, when the subsisting leases expire.

His Lordship is indebted for this valuable aspect, and the public for Berkeley-square, to a similar agreement as that which gave birth to Portland-Place. When the ground for Devonshire house and gardens was purchased, of which Lansdown garden was then a part; Lord Berkeley engaged, not to permit any building on the Berkeley estate to the north of Devonshire garden; for which reason, only two sides of the square are upon the Berkeley estate. Lansdown house, which adjoins this square without being a part of it, though its garden extends the whole length of the south side, was built by the late Earl of Bute, from the designs of Robert Adam; and is esteemed one of the best of his works.

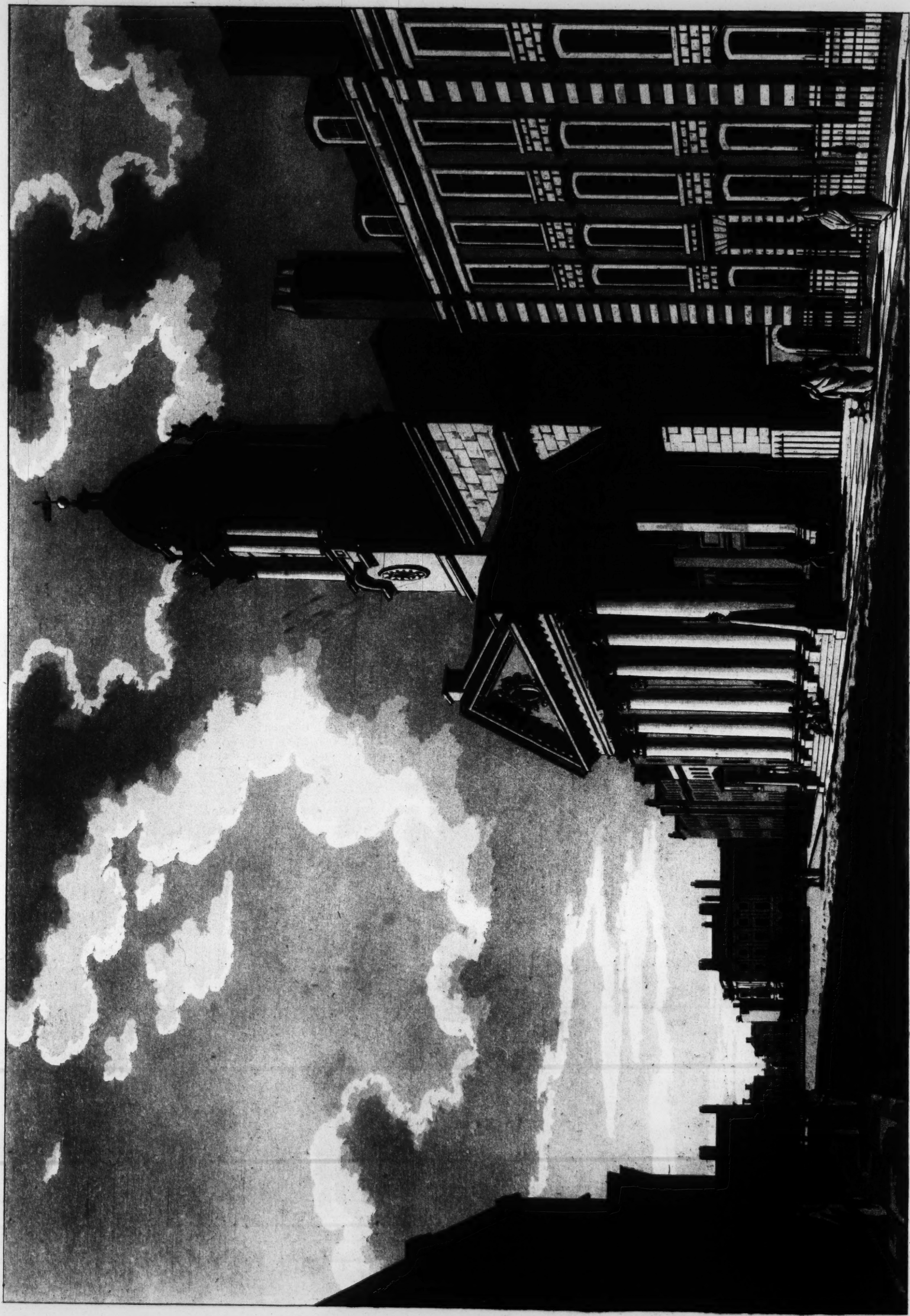
We now pass down Bruton-street, a spacious street on the east side of Berkeley-square; and again crossing Bond-street, which although a fashionable walk, and a street of considerable trade, has little to recommend it to our notice; we enter Conduit-street, and arrive at the southern extremity of



George-street, Hanover-square. From this point we are presented with a very grand and picturesque scene, having the portico and tower of St. George's church, the principal objects in the fore ground; the south front of Lord Harewood's house on the north side of Hanover-square, in the middle distance; and the houses in Cavendish-square already described, at the extremity of the view; altogether forming a more agreeable assemblage of perspective beauty, than we have yet had an opportunity of representing. This scene is given in Plate XCII. The tower of St. George's Church is well proportioned and handsome. The portico is inferior in majesty to the portico of St. Martin's in the fields, but superior to every other. An accurate examination and measurement of these two porticos, would be an advantageous study for a young architect; and geometrical drawings, placing their dimensions and proportions in a comparative view, be a valuable addition to his library.

From Conduit-street through an arched passage, we enter Saville-row; a respectable range of buildings, terminated by the garden walls of York and Burlington houses; through which, it is now in contemplation, to open a communication with Piccadilly, by pulling down York house, and building a street of handsome houses on the site of the gardens, in a direct line with Saville-row. Such a communication continued to Conduit-street would be a very important improvement; and it is hoped there will be no impediment to prevent its completion. At the end of Saville-row, and fronting Burlington garden above mentioned, is the magnificent residence of the Earl of Uxbridge, originally built by Leoni, for the Duke of Queensbury; and the only house then permitted to have a view into the gardens. It has been much improved and greatly enlarged by its present owner. The view from Saville-row to Bond-street, of which Uxbridge house is the principal feature, is the subject of Plate XCIII.





ST. GEORGE'S HANOVER SQUARE.

*Published July 21. 1860 by T. Walton.*

*Pl. 92.*





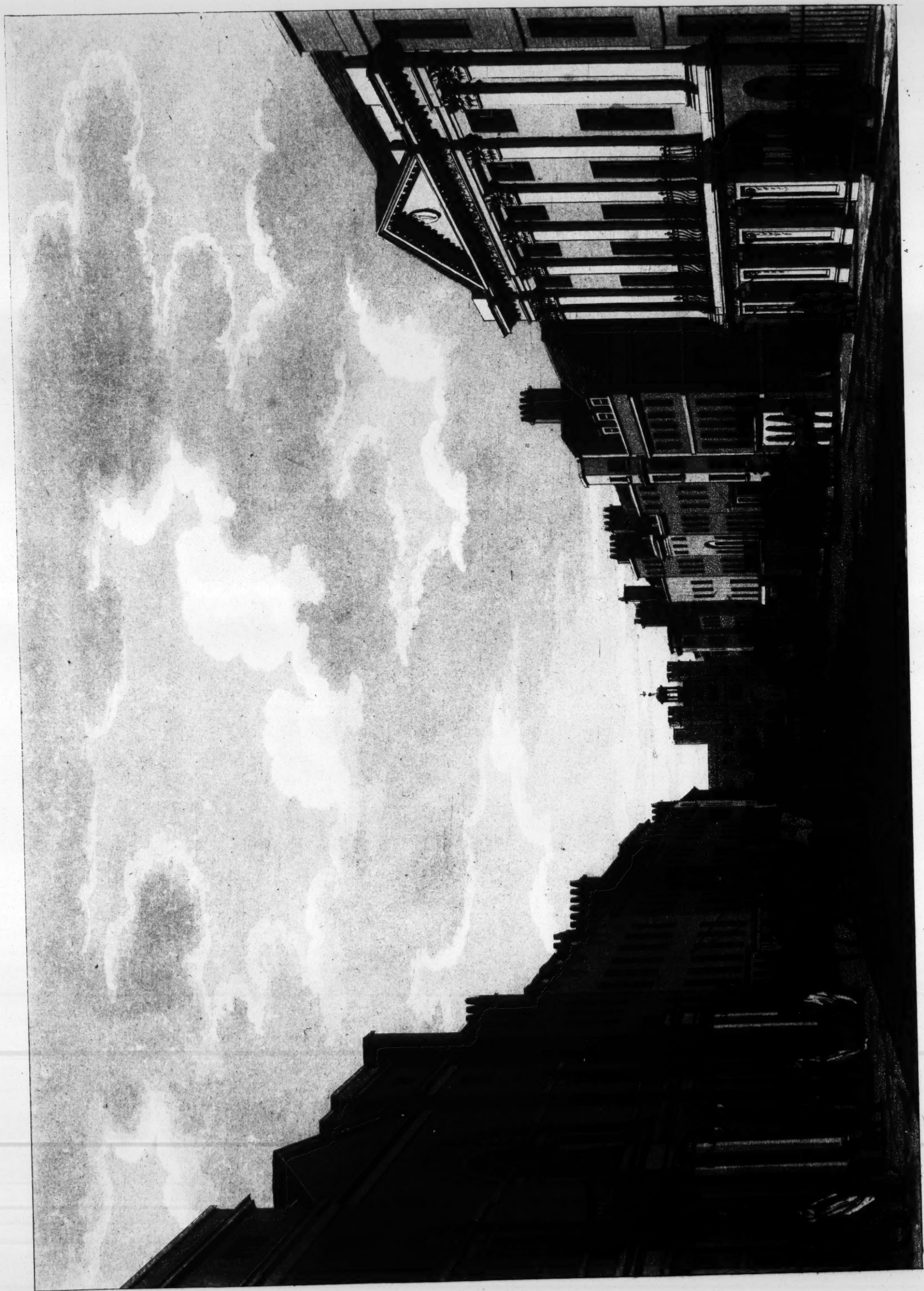




UXBRIDGE HOUSE.

*Published May 15<sup>th</sup> 1800 by T. Walton.*





S<sup>T</sup> JAMES'S STREET

*Published Nov. 15 1800 by T. Hulton.*









HYDE PARK CORNER

*Published Dec. 15, 1850 by L. Eldon.*



Proceeding down Bond-street, we enter Piccadilly nearly opposite to St. James's-street; the view of which, Plate XCIV, is interesting from the number of elegant structures it contains, and the gradual descent of the street terminated by the entrance to St. James's Palace. Brook's subscription house on the right hand of the view, designed by Mr. Holland; and another called the Savoir Vivre, nearly opposite on the left, designed by Mr. Crunden, are the most prominent objects, and have great claims to praise.

Piccadilly is a spacious street, nearly a mile in length, and decorated with a number of striking edifices; many of which overlook the Green Park, and enjoy the prospect of the beautiful hills of Surry. There is reason to hope, that in the course of a few years, all the meaner houses in this range, will be rebuilt in a style worthy of the situation. Plate XCV. represents the termination of this street at Hyde Park corner, the principal entrance into London from the western counties; which from its elevation, and the number of elegant structures adjoining, and in progression, cannot fail of powerfully impressing every stranger, with great ideas of the metropolis. The mass of buildings on the right in the view, were erected from the designs of Mr. Adam, as well as the house beyond them, built about thirty years ago for the late Lord Chancellor, Bathurst; this house stands just within Hyde Park, commanding extensive prospects on every side; but it is not decorated in a manner worthy of such uncommon local advantages. It is however, respectable, though plain; and does credit to the architect we have so often had reason to applaud.

Close by this much-crowded entrance into London, are the entrances into the two royal parks; a circumstance that has excited the ingenuity of different architects, to combine the three entrances into one magnificent national fabric; a



noble idea, of which the situation is worthy; but it is scarcely probable that it will ever be carried into effect.

From hence, we enter the Green Park at the top of Constitution hill as it is called; and enjoy a view over a vast extent of country. Before us we have St. James's Park, and over the trees are seen the towers of Westminster Abbey, the dome of St. Paul's, and the hills of Surry so often mentioned. In our progress down the hill, it is impossible not to be captivated with the appearance and situation of Earl Spencer's house, seen across the lawn; and commanding a prospect of the western parts of the Park, with the Queen's house and garden. Spencer house is a noble structure of the Doric order, and has an imposing effect; but upon a closer examination, we discover many defects. The pediment is too lofty, and has not the grace and majesty of the low Grecian pediment. The order should have had a greater elevation, sufficient to include two ranges of windows, or it should not have been returned on the sides of the building. This is a striking example, of the impropriety of employing the Doric order in private houses; its column is too short, its entablature too large, and all its proportions too massy, to admit of such apertures, as are necessary to the cheerfulness of an English dwelling. The statues on the pediment, and the vases at each extremity, must be mentioned with applause; as they are in a good style, and judiciously disposed. Plate XCVI. is a north-west view of this structure, shewing the front towards the Park, and part of that in St. James's Place.

Within a few years, the owners of all the houses on this side of the Green Park, have been permitted to enclose a part of the Park with iron railing; which being made into flower gardens, greatly enlivens the walk, which the public enjoy immediately before them. The manner of this en-





SPENCER HOUSE

*Published Nov: 29: 1800 by L. Kilton.*





THE QUEEN'S PALACE

*Published Dec. 25, 1800 by T. Malton.*









CHELSEA HOSPITAL

*Published for J. & W. G. & Co. by T. Mullen.*



closure is partly expressed in the last view. The walk abovementioned leads into the Mall in St. James's Park, which consists of three parallel magnificent avenues, of half a mile in length, planted with a variety of trees, of a noble size; at the western extremity of which stands the Queen's Palace, Plate XCVII; originally built by John Sheffield, Duke of Buckingham, in 1703; whose taste deserves to be applauded, for choosing a situation with so many advantages of prospect. The eastern front has a triple vista along the Mall; a view to the left across the Green Park to Spencer house, and on the right, the whole length of the canal, terminated by the building called the Horse Guards; over which appears the dome of St. Paul's. The towers of Westminster Abbey are also seen above the trees which skirt the canal. The view from the garden front is equally beautiful. The eastern front of the Palace is respectable with regard to style; but the wings are very inferior, and by no means agree with the central building. Great alterations and improvements have been made both to the House and Park, under the direction of his present majesty. The Park contains about 100 acres, and the circuit round the Mall and Bird Cage walk to the Parade, is nearly a mile and a half.

Through Buckingham Gate, which appears on the left of the Palace, is the road which leads to Chelsea; a populous village about a mile distant, where stands the royal military hospital for invalid soldiers, built by Sir Christopher Wren, under the auspices of Charles II; a plain yet noble structure; and a remarkable instance of grandeur, resulting from the disposition, subordination, and harmony of parts. Plate XCVIII, represents nearly the whole of the north front, which extends about 800 feet; before which is an extensive area, laid out in walks, and planted with trees. On the right side of the Doric portico in the center of this front, is the Hall, on the left the Chapel; both corresponding in plain-



## 110 A PICTURESQUE TOUR THROUGH

ness and simplicity with the external appearance. The vestibule between them leads into another spacious court, 400 feet in depth; bounded on the east and west by the wings of the building, containing the wards for the pensioners; and open on the south side to a garden, bordering on the river Thames. On each side of this court is a smaller one, surrounded with buildings for the residences of the officers; and in the center of it is a statue of the royal founder.

Returning to St. James's Park, and proceeding about half way down the Mall, we enter the precincts of the Royal Palace, which will scarcely arrest the attention of the picturesque observer; there being nothing in its appearance, suitable to the residence of a powerful monarch, so much distinguished by his munificent patronage of the arts, and by his own taste and knowledge in architecture. The plainness and irregularity of St. James's Palace, when compared with our public hospitals, have caused foreigners to say, that the English lodge their sick and invalids, more magnificently than their kings. The apartments of this Palace, have been mentioned as superior in convenience for royal parade, to those of any other Palace in Europe. We have already given in the view of St. James's street, a representation of the entrance to the principal court yard, the only part worthy of notice.

On the site of this Palace, there was formerly an hospital dedicated to St. James, founded by the citizens of London so early as the year 1100, for fourteen leprous females; which was increased in consequence of subsequent donations, and eight brethren were added, to minister divine service. This institution was suppressed by Henry VIII, who took down the hospital, and erected this structure in its place; where our monarchs have chiefly resided since the Palace at Whitehall was consumed in 1697.



On turning to the right we enter Pall Mall, a spacious street, containing many large and handsome edifices; among which, the Shakespeare Gallery is distinguished for novelty and beauty. This building was erected by Mr. Alderman Boydell, in conjunction with his nephew Mr. Josiah Boydell, for the reception of the pictures, painted under their patronage, from the Plays of Shakespeare; as subjects for the engravings, which embellish and accompany their magnificent edition of the works of our immortal dramatic bard; a spirited project, that will form a remarkable era in the history of British art; and transmit the name of Boydell, with honour to the latest posterity. The front of the Shakespeare Gallery, does credit to the taste and invention of Mr. Dance; and the bas relief in the center, from the masterly hand of Mr. Banks, is equally worthy of praise.

Not far from hence, we arrive at the opening into St. James's square; containing the splendid residences of the Dukes of Norfolk, and Leeds, and many other of the nobility. The south side however is disgraced by mean houses. If private interest, and public improvement, could be so far united, as to pull down these houses, and lay the area open to Pall Mall; St. James's square would be rendered one of the most cheerful in London.

At the eastern extremity of Pall Mall, is Carlton House, the Palace of his Royal Highness the Prince of Wales, erected from the designs of Henry Holland, Esq. This edifice is situated too near the street to be seen with advantage; an inconvenience that in all probability could not be remedied, without sacrificing too much of the garden behind. It might however be rendered less obvious, by lowering the screen before it, and placing the columns upon a plinth, in the manner of the colonnade at Sion Park near Brentford; which would make the entablature, the pediment, and the



whole of the superior part of the rich and elegant portico, visible to the passenger on the opposite side of the street. Plate XCIX. is a view of this structure taken within the court. The magnificence of the portico, and of the whole fabric, is worthy of its royal owner. The hall, the staircase, the drawing room, and concert room, are all finished in a style of splendour, corresponding to the grandeur of the outside. These apartments are chiefly in the south front, looking upon the garden adjoining to St. James's Park; and are so retired, as to banish all ideas of the busy scenes in the vicinity.

Having now exhibited a picture of the metropolis of Great Britain at the close of the eighteenth century, I shall conclude my work with another view of St. Paul's Cathedral, Plate C; taken from the north-west corner of the churchyard; displaying the whole of the west front to the best advantage. This view completes the number of Plates originally proposed to my subscribers; and will supply the place of a view of the Opera house, which was to have terminated my tour; that building, as well as Drury-lane Theatre, being still in the same unfinished state, as when they were formerly noticed. I have only to add my grateful acknowledgements, to those who have honoured me with their patronage; and to express my humble hope, that my labours will be rewarded by their approbation.

THE END.





CARLTON HOUSE

*Published Novr 29. 1800 by L. Milton.*









NORTH WEST VIEW OF ST. PAULS.

*Published March 1, 1850 by J. Walton.*

*Pl. 100*